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The next ORCHESTRAL CONCERT will take place at Princes' Hall, Piccadilly, on SATURDAY, July 15, at 8 o'clock. Conductor, Mr. F. CORDER. The programme will include: Suite for Orchestra, "Italian" (Raff); Concertstück for Pianoforte and Orchestra (Schumann); Concerto for Violin and Orchestra, No. 6 (De Beriot); Concertos for Pianoforte and Orchestra in F minor, No. 4 (Sternale Bennett), and in E flat, No. 5 (Beethoven); Saltarello for Orchestra (Gounod); Rhapsodie for Pianoforte (Liszt); and Song, "The Reaper and the Flowers" (Cowen); MS. Song (Ketelbey); and Aria, "Softly sighs" ("Der Freischütz") (Weber).

Tickets (price 3s. and 2s. 6d.) may be had from the undersigned. Past Students and Diplomés of the College are granted the usual privileges as to tickets.

THE DISTRIBUTION OF DIPLOMAS AND CERTIFICATES by the Warden (Prof. E. H. TURPIN, Mus.D.) will take place on TUESDAY, July 25, at four o'clock.

MICHAELMAS TERM begins September 25.

THE SIR MICHAEL COSTA PRIZE.

The last day of entry is November 30 for the Prize of Ten Guineas and the Gold Medal of the College for the best String Quartet, of the usual four movements. Only Students and Members of the College (not being Members of the Council) are eligible for the Competition, and no Competitor shall be considered eligible who has previously taken this Prize.

Particulars of the Prize Competition, Prospectus of the Classes, &c., may be had from the undersigned.

By Order of the Academical Board,

SHELLEY FISHER, Secretary.

Mandeville Place, Manchester Square, W.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JULY 1, 1893.

MUSIC IN A FRENCH CATHEDRAL.

THE city of Reims is within an easy distance of London—that is to say, it may be reached in eight or nine hours of comfortable travelling from Victoria or Charing Cross *via* Dover and Calais. In the case of Swiss tourists, the lengthy journey to Bâle may be most pleasantly interrupted by a halt at Reims; but the traveller must be careful to change his carriage at a roadside station or box called Bèthény, as the express trains for Switzerland do not pass through Reims itself.

Several passing visits to Reims—the name may be easily mispronounced—have made the town and its renowned Cathedral familiar to me; but I desire to explain, *in limine*, that I have not the pleasure of acquaintance with any of the members, clerical or lay, of the Cathedral staff: hence it follows that any remarks which I may permit myself to make upon their musical doings will be entirely untinted by prepossession or prejudice. A few words more of preliminary matter may tend to establish a good understanding between my readers and myself. An Anglican churchman by birth, education, and conviction, I trust I may be allowed to entertain and express a profound respect and reverence for forms of worship in which the devotions of many millions of faithful souls are enshrined: unable to accept their teachings on some few points of controversy, I am willing and happy to be a learner at the feet of those between whom and myself the association of Art with Religion is common ground of agreement. And now to my subject.

The magnificent Cathedral, Notre Dame de Reims, contains two organs, both of which are used at the Grand'-Messe and at Vespers on all Sundays and Feast-days. The chief organ, in an imposing case of Renaissance design and workmanship, with the choir organ in front, is boldly bracketted-out against the North wall of the transept, a position in which the player can well hear the voices of the priests at the altar and of the singers in the choir. He has nothing, however, to do with the accompaniment of these voices, as I shall just now explain. The present instrument is by Messrs. Abbey of Versailles, and, like all modern French organs, abounds with excellent reed stops. The tone of the full organ (if I have heard it really full) is very noble and majestic, but the fine reeds are predominant, and I miss the brilliancy of mixtures. But I may mention, in passing, that as our "Concluding Voluntary" has no place in a church like this, and Organ Recitals are equally unknown within those sacred walls, it is very possible that the full power of the instrument may be rarely heard. In my humble opinion, which must be taken for what it is worth, the present organist is a very able and accomplished performer. The numerous short interludes which occur in the service are marked by great refinement of taste and wealth of invention; no doubt, the occasional use of the Voix Humaine, with tremulant, is inevitable, but it is not carried to excess. Many of our own young players might, indeed, learn a most useful lesson by listening, in a teachable mood, to the extemporization of this gentleman.

The second organ, a two-manual instrument with some twelve or fifteen stops, including an effective trumpet, enclosed in a beautiful case, designed, I believe, by Viollet le Duc, stands under the first

southern arch of the choir; the console is reversed, and thus the player has an uninterrupted view of all the vocal choir and of the conductor, whom I shall mention directly. The very competent person who sits at this instrument is responsible for the accompaniment of all the vocal music, whether the plainsong of the Psalms and of the venerable hymns of the Church or the very high-class compositions sung at the Grand'-Messe and at Vespers. He has nothing to do with the tuition or discipline of the choral body. This is entirely in the hands of a choirmaster, at present a very young man, who is responsible for the performance of all the harmonised music, and who conducts it with a *bâton*. The accompanist is certainly under his orders, though greatly his senior in age. Do I hear some reader exclaim "This would never work in an English Cathedral?" Perhaps not. But let us proceed. The rank and file of the choir consists of about twelve lay-clerks, one of whom plays an opicicleide, two others the contra-bassi, which reinforce the bass part in all considerable French churches; of the other nine, six are basses, mostly big burly fellows, endowed with those surprising voices of rough quality which are never heard in our moist and misty climate. Of two of the tenors I must speak in terms of warm admiration. It is the custom to assign every alternate verse of the Psalms to a single tenor voice, the intermediate verses being sounded-out with immense force an octave lower by all the men. This necessarily gives a superabundance of high notes, F's and G's, to the solo singer. The way in which the Reims tenors seem to revel in these high notes is refreshing to witness; and be it well remembered that this hearty and honest exertion of vocal power is not bestowed on a show-off solo in an anthem before a listening audience. The plainsong, venerable and often majestic as it is, affords no field for ostentatious display. It is a matter of every-day routine, and the heartiness with which it is rendered at Reims (and elsewhere) speaks volumes for the true artistic honesty of French lay-clerks. The Amens, I am bound to add, are often or generally out of tune in French churches, and Reims is no exception. The chorister-boys, in their pretty dress of short cotta and scarlet cassock, are in number about eighteen, say twelve soprani and six contralti. (I do not pretend to strict accuracy in giving the numbers of either the men or the boys.) The little fellows appear to me to be well cared-for and cheerful: I believe they are lodged in a school-house near the Cathedral—a *maitrise*, the French call it—whence they are brought to church by their master, an elderly priest, or his young assistant. Like the lay-clerks, the boys sing "as if they meant it." In all the harmonised music, the men and boys leave their places, Decani and Cantoris, and cluster round the conductor at music desks placed in the middle of the choir. A most picturesque group they form, with the bright scarlet tints relieving the uniformity of black and white: and a most favourable formation it is for the production of the best musical effects, as all musicians must readily allow. The leading boys are close to the conductor, on his right and left; the leading tenors and basses behind them; the rest of the chorus complete the circle; the accompanist at the small organ is not two yards distant. No wonder that the most elaborate compositions, *alla Palestrina*, can be, and are constantly sung with perfect accuracy and precision. No wonder that hymns, with endless variety of treatment, and with an indescribable charm of unworldly beauty, thrill the soul of the listener and haunt his memory after he has left the church. Again, perhaps, the question may be asked: "Would this work in an

English Cathedral?" In the name of common sense, why not? But once more, let us proceed. I do not know with whom rests the responsibility of choosing the music. But I suspect that the clergy give general directions as to length or brevity of the service, and that the choir-master submits to them his scheme of music for the coming Sundays and festivals. The choice—to whomsoever it belongs—ranges over a wide field. I recall a service on the Ascension Day of last year, when all the music of the Mass and of Vespers was of the school of Haydn and Mozart, full of exquisite melody, each movement worked out fully, solo passages for soprano, rendered by a boy with a voice of rare quality. On a more recent occasion, this boy's voice had gone the way of all boys' voices, and he had no successor; the order for brevity had apparently gone forth, and all the movements were short, but very interesting and clever, full of canons and other contrapuntal intricacies, admirably sung. Again, I have been present when one lovely and tender piece of modern harmony has given relief to a service otherwise rather severe and colourless. In this eclecticism Reims is on a par with our English Cathedrals. But our English Cathedrals are not and cannot be on a par with Reims while we lack the grand old hymns which have come down through the centuries—some of them rugged and unlovely, some of them strangely beautiful, all of them utterly removed above and beyond mere secular associations. It is these which give its chief charm to the service at Reims. The removal of these from the English Prayer Book by the Reformers of the sixteenth century was one of those errors which can now never be repaired. Let us be thankful, however, for what we still possess.

I have thus far attempted to convey to my readers the general impression made upon me by the church music at Reims. Its great characteristic is power, energy, heartiness. Other choirs may surpass it in careful observation of *les nuances*; it cannot be compared with that of Cologne, for instance, in the attempt to attain the impressive effect of the *pianissimo*. But for honest, resolute singing it would not be easy to find its superior. That any boy could be dreamy and inattentive, that any man could be lazy and negligent, seems a sheer impossibility as you listen to the singing at Reims.

But my purpose in writing this letter would be only half accomplished if I here threw down my pen. Twice in the course of it I have hinted at the possibility of comparison between English and French Cathedrals. In briefly pursuing this line of thought, I exclude from view the well-known choirs of the capitals of both countries, which enjoy exceptional advantages, and possess the command of exceptional pecuniary resources. Leaving London and Paris out of the question, let us ask ourselves whether a parallel may be instructively drawn between any one of our provincial Cathedrals and the provincial Cathedral of Reims. Take, first, the pleasant duty of noting the family likeness between the two. Both keep up daily services; both adorn their services with the best music which they can obtain or manage; in both a few men, professedly vocalists, but mostly tradesmen or even artisans, appear in an ecclesiastical dress twice in the day to sing their parts; in both, a small battalion of boys, now-a-days well taught and kindly treated, form a cheerful feature in the picture. And in the services themselves, note the strong resemblances. Both English and French sing the Psalms and Canticles, and many hymns, antiphonally; in both the voice of a clerical chanter is answered by choral responses and versicles; our English Communion Service is but a translation of the Latin

Ordinal, though the grand hymns, Gloria in Excelsis, Credo, and Sanctus, occur in a different order; and happily the same music can be used for it, and is so used in many churches on both sides of the Channel. All this, and more, we possess in common with our neighbours. But when we come to practical details of management and organization, divergencies at once appear. I have sketched the French portrait; let me use a soft brush and mild colours in sketching the English features. With us an organist, generally—perhaps always—an accomplished and intelligent musician, sometimes a composer, "presides" (as the phrase goes) at the organ, and is responsible for the due performance of the music by the choir. If he resents interference, especially by any of the clergy, I do not know that we have any right to blame him. But I think he may well envy the position of his brother organist at Reims, who, unlike himself, has no anxieties about accompaniment. Our lay-clerks, when once "sworn-in" to their offices, are irremovable during good behaviour. A man's voice may be utterly worn out; his health may be indifferent; his contribution towards the general effect of the service may be absolutely *nil*, or, worse still, may be a minus quantity; yet there he is, year after year, more and more useless as old age creeps over him. His stipend is greatly in excess of that of the French lay-clerk; he is better paid (all things considered) than the minor canons; yet he is generally a grumbler. I regret that I cannot soften these expressions. In most of the English provincial Cathedrals the lay-clerks are a very weak point. The boys, obedient and docile, are they so arranged, with us, as to give them the best chance of using their pretty voices with effect? Our Reims friends would be astonished, I think, if, on a visit to us in England, they noted our strange adherence to the antiphonal arrangement of two choirs at times when every musical instinct would suggest the massing of the two choirs into one. What valid argument can be urged against the adoption by us of their plan? The Psalms and Canticles (if these last are antiphonally written) being over, the Creed recited, and the Collects said, what serious or patent objection can be reasonably held to exist against grouping the united choirs in a circular formation? In these days of cheap octavo editions, the placing of music desks might not be necessary, as the copies could be held in the hands of the singers. But the conductor and his *bâton*!—and the accompanist obeying his beat! Well, we may not be ripe for these novelties. I frankly declare that I should give them a hearty welcome.

The last great difference between French and English provincial Cathedrals remains to be noticed, and may well form the conclusion of this letter. At Reims the clergy, from His Eminence the Cardinal-Archbishop down to the youngest Abbé, say all their devotional forms with the inflections and cadences of the ecclesiastical tones; and it is perfectly evident that the musical services, from beginning to end, are carried on and sustained with their entire approval and powerful support. I am on delicate ground, but truth compels me to assert that in England the superior or caputular clergy, with some few exceptions, have no love for the Cathedral type of Divine service. Many of them—a majority, I verily believe—would hold up both hands in support of a motion for substituting metrical hymns for anthems, and chants for "services." In more than one English Cathedral this change has been made on two or three days in each week. In the same, and in others, the proposal to read the whole service on one day in the week, parson-and-clerk fashion, has been carried with joyful unanimity, the minor canons (one of them Precentor!) ineffectually but earnestly

protesting. Each canon comes into residence, according to our wretched English system, rivetted on us by Acts of Parliament, for his two or three months in each year. He endures his bondage—I have heard him use the word—with as much patience as he can muster, and gladly hastens back to his permanent home, perhaps in a distant county; and when he is in residence, and for the moment monarch of all he surveys as he is ushered in by the verger, he is far more likely to listen to the silly remarks of his daughters, or the flippant criticisms of his sons, than to the sober counsels of the permanent members of the clerical staff, resident all the year round, and quietly doing the real work of the Cathedral with slender remuneration and small share of thanks. And there are many true sons of the Church who hold that the English Cathedrals, in their present condition, are the weakest and most vulnerable point in her system, and that even a further surrender of revenue might be salutary if it left each of our grand churches under the government of one responsible head, aided, as at Reims, by a staff of clerical and lay musicians, well versed in their duties and heartily loving them.

W. E. D.

FROM MY STUDY.

THE volume of "Privy Purse Expenses of the Princess Mary" begins in December, 1536, and continues, with the omission of certain days in February and the whole of March, 1539, to May in the year just named. It resumes in December, 1542, and finally closes in December, 1544; the space of time covered being four years and seven months. The original MS. of the accounts is in the British Museum (17B xxviii.). "It is a moderate sized quarto volume, written on paper, in a fair, distinct hand, and is authenticated in many places by the signature of the Princess Mary, who has also made several corrections, and, in a few instances, added marginal observations."

Frequent entries of gifts made to the Children of the King's Chapel show that Mary had a soft spot in her heart for the singing boy. The editor, Mr. Madden, gives an interesting note with regard to this part of the Royal Household. He says: "In the *Liber Niger* of Ed. IV. we find very particular rules relative to its government. The number of Children (or, as we should now term them, choristers) was then eight, who were found in apparel by the King's Cofferer, and had a 'Master of Song' appointed by the Dean to teach them music. 'These Children eate in the Hall dayly, at the Chapel board, nexte the Yeomane of Vestry; taking amongst them for lyverye daylye for brekefaste and all nighte, two loves, one mess of greate meate, II. galones ale, and for wintere seasoone, IIII. candles p'iche, III. talsheids, and lyttre for their pallets, of the Sarjante Usher, and carryadge of the King's coste for the competante beddyng, by the oversight of the Comptroller.'" They were allowed one servant amongst them all, whose business it was to "truss" their "harnesse and lyverye" in Court, and, on the removal of the Chapel, each of the Children received 3d. daily for horse-hire as long as they were *en route*. This practice of taking the Children on a progress explains the payments made to them at Beddington, Dunstable, &c. "And when any of these Children come to XVIII. yeares of age and their voyces change, and he cannot be preferred in this Chapelle, the nombre being full, then yf they will assente, the King assynethe them to a College of Oxford or Cambridge of his foundation, there to be at fynding and studye both suffyciently, tyll the King may otherwise aduance them." In 1538 the monthly sum allowed for the board wages of the Children of the Chapel

was 26s. 8d. It would seem that they sometimes had musical duties outside the Chapel walls, the King's Book of Payments containing the following entry: "Mr. Crane, for playing with the Children before ye King—£6 13s. 4d."

The Princess Mary had a virginal which was very frequently out of order, much to the profit and satisfaction of one Cotes, or Cootes, or Cowtes, or Cowts (the name is written anyhow), who went down from London to mend it. Mr. Cotes received 5s. for this service in January, 1537; the same sum in March; in April, 3s. 4d. (when also Mr. Paston was paid 7s. 6d. for giving the Princess a lesson on the instrument, and "Philip of the p'vy Chambre" had 5s. for teaching her the lute); in September, 7s. 6d.; in November for looking to the virginal "at soundry times," 7s. 6d.; 5s. was also paid to the same expert in May, 1538. I do not quite understand the distinction between "mending" and "setting," unless the second term means tuning, but, in May, 1537, "the man that sett the virginals" (not Mr. Cotes apparently) was paid 5s. for the exercise of his craft. With reference to this instrument, Mr. Madden points out that "in a letter addressed to the Princess by her mother, soon after her separation from Henry, she bids her 'sometimes for your recreation use your virginals and lute, if you have any.'" He adds: "The above-named musical instrument does not seem to have been wholly laid aside so late as the commencement of the eighteenth century, for in the *London Post* of July 20, 1701, it is mentioned, 'This week a most curious pair of *Virginals*, reckoned the finest in England, were shipped off for the Grand Signor's Seraglio.'"

In January, 1544, Princess Mary made presents to the musicians of the King's Court:—To the Trumpets, 10s., and the same sum to the King's Players, the new Sackbuts, the Flutes, and the Recorders. More the Harper had 5s.; Haunce the Luter, 2s. 6d.; the Welsh Minstrels, 3s. 9d.; the Dromslads (drummers), 5s.; a musician described as the North's Luter, 2s. 6d.; and the Viols, 20s.

In April, 1537, quite a concert was enjoyed by the Princess, who gave 5s. to the performers. These were not only Mary's minstrels, but those attached to the household of her sister, Elizabeth. The entry reads thus: "Item, given to my ladys grace mynstrells and my lady elysabeths the IIII Daye of this month playng before hir grace, 5s." It is interesting that the words in italics were added by Mary herself. The Princess appears to have been more than a little punctilious in stating the precise facts.

In March, 1538, there is an entry of 40s. given to Heywood for "playng an enterlude with his Children before my ladys grace." From the terms of the entry it is clear that Heywood had trained children to perform interludes—short musico-dramatic pieces sometimes introduced between the parts of entertainments. Queen Elizabeth kept four interlude performers in her household, each receiving £3 6s. 8d. annually, with 22s. 6d. for liveries. Mr. Madden has an interesting note concerning Heywood, which I give without apology:—

"This can be no other than the facetious John Heywood, of proverbial, epigrammatic, and dramatic celebrity! His ready wit and skill in vocal and instrumental music rendered him a great favourite with Henry VIII. and Sir Thomas More, and by the latter he was specially patronised, rather, says Puttenham, 'for the mirth and quickness of conceit than good learning that was in him.' In the Book of Payments of Henry VIII., 1538-44, is a quarterly allowance of 50s. to 'John Heywood, pleyer on the virginals,' and in the Household Book of Princess Elizabeth, 1553, a gratuity of 30s. to him. 'He

enlivened,' writes Jones, 'the hours of that gloomy bigot, Queen Mary.' This is an inference drawn from a passage in Warton, who writes that, when Mary came to the throne, Heywood was in higher favour than ever, and admitted to the most intimate conversation, on account of his talent of telling diverting stories, which served to amuse her painful hours, even when languishing on her death-bed. A great proof this, certainly, both of gloominess and bigotry! It was the same person who, according to Stowe, on the coronation of Mary 'in Paul's churchyard, sate in a Pageant under a vine and made to her an oration in Latine and English.' Most of the Interludes written by him had appeared in print in 1533, and we may conjecture that the one played by himself and children (who were probably his scholars) before the Princess, was selected from them. . . . A full length wood-cut of him is prefixed to his work called 'The Parable of the Spider and the Fly,' by which the curious may be gratified. On the accession of Elizabeth, he left England and retired to Mechlin, in Brabant, where he died in 1565, leaving several children, of whom Jasper Heywood subsequently distinguished himself as an author."

Thus far Mr. Madden, but much more is found concerning Heywood in other authors, as, for example, Collier's "Annals of the Stage," where was first published a curious poem signed by him (Cotton MS., Vespasian, A. xxv.). It illustrates the play upon words then a special feature of English poetry, but the reader will probably be content with very few stanzas:

Longe have I been a singinge man,
And sondrie partes ofte I have songe,
Yit one parte since I first began
I cold nor can sing, olde or yonge;
The meane, I meane, which parte showthe well
Above all partes most to excell.

The base and treble are extremes,
The tenor standeth sturdilie,
The counter reigneth then one seemes;
The meane must make our melodye.
This is the mean, who meane the well,
The parte of partes that doth excell.

The meane in losse, the meane in gaine,
In welthe or in adversitie,
The meane in healtie, the meane in paine,
The meane meane the alwaies equite,
The meane thus meane may meane full well,
Of all other partes most to excell.

To me and myne with all the reste,
Good Lorde, graunte grace, with heartie voice
To sing the meane that meane the best,
All partes in the best for to rejoice:
Which meane in meane the meane the well,
The meane of meanes that doth excell.

Collier assigns to Heywood the credit of inventing the Interlude. He says: "It was about this period (1530) that John Heywood, 'the singer' and 'player on the Virginals,' began to write his Interludes: these productions form an epoch in the history of our drama, as they are neither Miracle-Plays nor Morals, but entirely different from both; several of them come properly within the definition of 'Interludes'—pieces played in the intervals of entertainments, and have frequently both broad humour and strong character to recommend them. They were, as far as we can now judge, an entire novelty, and gained the author an extraordinary reputation. He is not supposed to have begun to write them until 1529 or 1530, but there is nothing to fix the date beyond the publication of several of his pieces in 1533."

J. A. Symonds agrees with Payne Collier as to Heywood's invention of the Interlude. After some biographical details, which make it appear that Queen Mary's entertainer was once a chorister of the Chapel Royal, this author continues: "Though he suffered disgrace and exile for the Catholic faith,

he showed himself a merciless satirist of Catholic corruption. . . . He remained an Englishman to the backbone, loyal to his party and his religious convictions, outspoken in his condemnation of the superstitions which disgraced the Church of his adoption." In one of his Interludes he represents a Palmer and a Pardoner as telling lies one against another, with a Pedlar as awardee of the prize. The Palmer wins with these lines—

And this I would ye should understand,
I have seen women five hundred thousand;
And oft with them have long time tarried,
Yet in all places where I have been,
Of all the women that I have seen,
I never saw or knew in my conscience
Any one woman out of patience.

There is only one other mention of John Heywood in Mary's Privy Purse Expenses, and that simply records the payment of xxd. to his servant "for bringing of my ladys grace Regalles from London to grenewiche."

A person of some importance at Court was Philip, described sometimes as the Luter, sometimes as of the Privy Chamber. There are no fewer than thirteen entries with regard to him, the majority referring to sums of money paid as gratuities. Mary made him a handsome present on his marriage (he was her lute master), and at the christening of his first child she bestowed xs. upon the nurse and viis. vid. upon the midwife. It further appears from a marginal note in the inventory of the Princess's jewels that she gave "a little Chayne black enamyled" to Mr. Philip's wife. The real name of this musical favourite was Philip Van Wilder, under which he is frequently mentioned in Court records of the period. According to Henry the Eighth's "Book of Payments" he received 66s. 8d. per quarter as salary, and the Inventory of the King's Furniture, preserved among the Harleian MSS., shows that he had charge of the King's instruments at Westminster. These included double and single regals, double and single virginals, clavicords, vials, gitterons, cornets, lutes, flutes, crumhorn, recorders, bass recorders, shawms, and a bagpipe with pipes of ivory. Van Wilder, or Philip, in 1550, received a commission from Edward VI. "to take to the King's use such and so many singing children and choristers as he and his deputy thought good" within any churches or chapels in England. This is mentioned by Burney, who adds: "Philippe de Viuldre was a Flemish musician who settled in England; there is a 'Pater Noster' of his composition, *Libro quarto Ecclesiasticarum cantionum*, published at Antwerp, 1554. See the Museum collection." Hawkins is silent about him.

There is an entry of viis. vid. paid to the servants of one Betyne for mending the Princess's Regals. This person has been identified with William Betton, or Betone, who was in the service of Henry VIII. as organ-maker, and received £5 per quarter. When Mary became Queen he remained on the establishment at the same salary. His name is found in a MS. belonging to the Society of Antiquaries, and containing a detailed account of the officers composing the Royal Household. The following extract therefrom gives a clear and accurate idea of the consideration bestowed on music and musicians at a Tudor Court:—

MUSITIANS AND PLAYERS.

		£	s.	d.
Sergeant—Benedict Browne, fee	..	24	6	8
Trompeters—In nombre 16, every one of them having by the yeare	£24 6s. 8d. ..	389	6	8
Lutars—Philip Van Welder, Peter Van Welder	138	5	0	
Harpers { William More, fee	£18 5 0	..	38	5 0
{ Bernard Depont, fee	20 0 0	..		
{ Thomas Kent, fee	9 2 6	..	18	5 0
Singers { Thomas Bowde, fee	9 2 6	..		

Rebeck—John Severnake, fee	£	s.	d.
Sagbutto—In nombre 6, whereof 5 have	24	6	8
£18 4s. 8d. by the yere, and one, £36 5s. ..	127	8	4
Vialles—In nombre 8, whereof 6 at £30 8s. 4d.,			
one at £20, another at £18 5s. ..	220	15	0
Bagpiper—Richard Woodward, fee	16	13	4
Mynstrelles—In nombre 9	155	8	4
Drumslades—In nombre 3	54	15	0
Players on the fluyt (Oliver Rampons, fee £18 5 0)	48	13	4
(Pier Guye, fee .. 30 8 4)			
Players on the (John Heywood, fee 50 0 0)			
Virginalles (Antony Chounter, fee 30 8 4)	92	11	8
(Robert Bowman, fee 12 3 4)			
Musitions Straungers, fees	296	6	8
Players of Interludes—In nombre 8. Everie of			
them at 66s. 8d. by the yere	26	13	4
Makers of In- (Wm. Baton, Organmaker, £20)	30	0	0
struments (Wm. Tresorer, Regallmaker, £10)			
The Chapel—Thomas Bird, Thomas Tallis,			
George Edwards, William Hynnus, Tho.			
Palfreyman, Richard Farrant, John Singer,			
and thirty others	469	3	4
Singers (Robert Atkinson £6 13 4)			
(John Temple 6 13 4)	13	6	8

From this it appears that the Queen's musical establishment numbered 104 persons, and its cost was £2,184 10s.—a very large sum in those days.

Mention has been made above of liberty granted to impress singing-boys and choristers into the Royal service. Among the Harleian MSS. is preserved a Royal warrant granted to John Melyonek, one of the Gentlemen of the Chapel Royal, for this purpose by Richard III. It runs thus:—

"To all and every our subjects, as well spirituall as temporell, these letters hering or seeing, greeting. We let you wite, that for the confidence and trust we have in our trusty and well-beloved servaunt, John Melyonek, oon of the gentilmoun of our chapel, and knowing also his expert habilitie and connyng in the science of musique, have licensed him, and by these presents licence and give him auctoritie, that within all places in this our reame, as well cathedral churches, coliges, chappells, houses of religion, and all other franchised and exempt places, as elliswhere, our college roiall at Wyndesor reserved and except, may take and sease for us and in our name al such singing men and children, being expert in the said science of musique, as he can finde, and think sufficient and able to do us service. Wherefore, &c. Yeven, &c., at Nottingham the XVI day of September, A° secundo."

Yet for all this royal patronage, minstrels and players were of very little account. Payne Collier quotes, in proof, some lines from a tract, "Cocke Lorrell's Bote," printed in the reign of Henry VII. by Wynkyn de Worde. Cocke Lorrell, calling upon various persons to enter his ship of fools, exclaims:—

Fryters, chese-mongers and mynstrelles
Tallowe chandlers, hostellers and glovers.

Again—

Chymney sweepers and costerde mongers,
Lode men and bere brewers,
Fyshers of the see and muskel takers,
Schovyle chepers, gardeners and rake fetters,
Players, purse-cutters, money batterers,
Golde washers, tomlers and jogelers,
Pardoners, Kyng's bench gatherers, &c.

The association of players with purse-cutters seems a little too bad, and Collier suggests that gamblers were meant. Let us hope so.

Sometimes the musical and dramatic artists of Mary's day were set in the pillory for meddling with the high matters of religion. Ballads and rhymes concerning doctrine were forbidden by proclamation, and interlude players had to be careful how they gagged. On May 30, 1554, one unhappy fellow had his ears nailed to the pillory for uttering lies, rumours, and seditious words in the course of a performance. A year later, the Government

felt compelled to stop public performances altogether. The performers would, it seems, talk "naughty and seditious matter." Private revels went on unchecked, and so great was the demand for singing men and boys to take part in them that the service of the Royal Chapels suffered therefrom. On Elizabeth's accession to the throne this matter came up for consideration, and the Queen issued a proclamation to protect the choir at Windsor, upon which raids had been made: "Whereas our castle of Windsor hath of old been well furnished with singing men and children. We, willing it should not be of less reputation in our days but rather augmented and increased, declare that no singing men or boys shall be taken out of the said chapel by virtue of any commission, not even for our household chapel; and we give power to the bearer of this to take any singing men or boys from any chapel, our own household and St. Paul's only excepted." It may be added that the "children of Paul's" were much in request for the performance of interludes, the music of pageants, and so on. Those of the Queen's Chapel, twelve in number, were of course employed at the Court festivities, receiving £9 13s. 4d. as largesse, in addition to the regular emoluments. Under Elizabeth, the boys were put on board wages, at the rate of 6d. per day.

X.

DR. MACKENZIE ON "FALSTAFF."

II.

AFTER concluding his preliminary remarks on the evolution of Verdi's genius, Dr. Mackenzie proceeded, at the close of his first lecture, to touch on some of the modifications and condensations observable in the libretto. Most of these changes the lecturer cordially approved, but expressed regret at the omission of *Master Slender*, adding that "the neutral tinted *Dr. Caius*, who takes his place as suitor for the hand of *Anne Page*, is but a poor substitute for the delightfully silly lover whom we all know." All the ladies are retained in the cast, *Mistress Ford* being, of course, the most prominent, while *Mistress Page* is little more than a voice in the *ensemble*. The part of *Mrs. Quickly*, however, has been written up with much skill, while *Anne Page*, re-christened *Nannetta*, is assigned greater prominence, and *Fenton* becomes a much bolder lover than in the play. As for the changes made and liberties taken with the original text, Dr. Mackenzie did not scruple to declare that they invariably gave proofs of Boito's high ability as a constructor of librettos. Passing to the opera itself, Dr. Mackenzie outlined the plot of the first Act, pausing from time to time for the musical illustrations generously contributed by his excellent company of artists. He began by calling attention to the absence of any prelude or overture. Verdi rushes in *medias res* at once. The impetuous semiquaver figure which accompanies the angry *Dr. Caius* while he is on the stage being in admirable contrast to the calm tone of *Sir John's* replies. *Apropos* of the vivacious chatter of the four women at the opening of the second scene, Dr. Mackenzie pointed out that this perpetual chirping as of crickets is continued incessantly throughout the scene, either by the voices or in the orchestra, and added that the musical phrase connected with the letters enabled one "to realize the affected gestures of the would-be lover while his letter is being read." The final broad *cantabile* phrase just before the outburst of laughter, repeated by all the women at the end of the Act, was, in the lecturer's opinion, a delightful specimen of Verdi's personal melodic gift. *Apropos* of the interlude for the lovers, attention was called in the music to the

lovely vocal writing and the constantly moving harmonies in the orchestra; in the text to Boito's happy interpolation—

Bocca bacciata non perde ventura,
Anzi rinvia come fa la luna—

wedded to a happy phrase, which re-appears in the last Act. The *Finale*, in which the chattering of the women and the muttered conversation of the men is knit together, provoked the lecturer's warm eulogium—

The tenor, *Fenton*, is seemingly the only one of the company who is oblivious of everything save his passion for *Anne*. At the conclusion of the movement the male characters leave the stage to the ladies, who must have the last word, which in this case is an exaggerated version of *Sir John's* declaration of love, repeated with a mock enthusiasm, which is one of the most happy inspirations of comic opera.

Resuming his lectures on the following Saturday before a large audience, Dr. Mackenzie invited the attention of his hearers, before proceeding to discuss the second Act, to the rare and admirable merits of Boito's libretto. "There was a time," said the lecturer, "when the 'book and words of the opera' were a synonym for witlessness and silliness. It is a curious fact that the melodists of almost every country have been singled out by Fate and condemned to 'set' the most sublime nonsense to their music." Weber, great genius that he was, succumbed beneath the incubus of Wilhelmine von Chezy's unutterable ineptitudes. Mozart's "Flauto Magico" kept the stage by virtue of its music alone. The record of English opera, continued Dr. Mackenzie, was truly terrible in this respect. "Arne, Bishop, Wallace, Balfe, and some others nearer to our own time, would have been sometimes quite within their rights if they had 'torn their poets for their bad verses.'" Of all the sufferers Bishop's case was the most pitiable, and Dr. Mackenzie excited loud laughter by the following reference to "The Maniac's Curse":—

The scene is laid in *Switzerland*, but the characters are all fishermen! In one chorus the mariners exclaim, when about to brave the dangers of the deep in a storm, "where the porpoise rolls his clumsy form"—

Oh, let us be happy together
In spite of the changes of weather.

Dr. Mackenzie will excuse us for describing this as the *ne plus ultra* of the "art of sinking."

Ridicule and a finer sense of the fitness of things, however, had happily dethroned the doggerel bard. Dr. Mackenzie touched on the services rendered in this connection by Scribe and, above all, by Wagner, who "finally established the undoubted necessity of what he himself calls the 'poetical necessities.'" Verdi's earlier librettos were stilted and conventional in their diction, but they were always chosen by the composer instead of being imposed on him, and were rarely bad from the playwright's point of view. *Apropos* of his abandonment for the nonce of tragedy, Dr. Mackenzie spoke as follows:—

It has been a cause for much wonder that the veteran has suddenly shown such an unlooked for sense of humour. I think I am in a position to throw some light on this point, for lately, while speaking to an intimate friend of mine not now present, he remarked in the course of a general conversation that, having failed (from the deplorable circumstances we all know so well) in his first attempt, and having been so successful in his serious works, he never had the chance in later life of returning to comic opera. So far from receiving any offer to write one, he found that it was not wanted from him. "It is only now," he added, "that I can afford the luxury." This is the gist of his explanation, and it is not without some humour.

Turning to "Falstaff," Dr. Mackenzie pointed out that modern experience taught us that in opera the

importance of the words and the music were equal. A fine story, finely played by singers and orchestra, may even blind us to the weaknesses of the music. But in "Falstaff" we are confronted by two poets. And then Boito, besides being a poet, is also a remarkable musician, who, whatever may be thought of his music, has in all his connection with the operatic stage exerted a most powerful influence for good in Italy. There opera is the national and popular amusement *par excellence*, and the glamour which Boito throws upon all he touches has never failed to produce a striking effect. The essence of his influence is that he makes people think, a power not to be lightly rated in this connection. A notable merit in his libretto, which Dr. Mackenzie illustrated in a variety of ways, is its faithful reproduction of the true Shakespearean flavour. "It is dotted all over with dexterous adaptations of lines and thoughts taken from entirely different sources than the 'Merry Wives.'" To take only one instance out of the many quoted by the lecturer, the charming little verse "Quand' ero paggio del Duca di Norfolk" is culled from no fewer than three sources: *Justice Shallow's* allusion to *Jack Falstaff* in "Henry IV.," a phrase used by "Mine Host of the Garter," and *Sir John's* own reply to *Prince Hal*. Boito's book may occasionally puzzle the groundlings, but it will probably end by materially contributing to the better appreciation of, and fuller sympathy with our great poet in Italy. "One wishes," added Dr. Mackenzie, "for the speedy appearance of a French Boito who will do the like for 'the Divine Williams.'" As for the words which Boito has revived or coined to render Shakespeare's rich vocabulary of invectives, the lecturer held that he had been amply justified by results. "In fine," added Dr. Mackenzie, "if I may be allowed to parody the well-known saying, he has not occupied himself so much with placing 'la lingua Toscana in bocca Romana' as with putting 'la linguaccia Inglese in bocca Milanese.'" As an instance of the librettist's skill in dealing with the contrasted interests of the various characters, Dr. Mackenzie pointed to the *Finale* of the second Act, where, between the suppressed excitement of the search party and the garrulous chatter of the women, the soft speeches of the lovers run like a silken thread.

Proceeding to his analysis of the second Act, Dr. Mackenzie called attention to the overflowing musical humour of the scene between *Sir John* and *Mrs. Quickly*, in which the minutest points are felicitously hit off in the music, and pointed out in particular what happy use was made of the little group of notes associated with the phrase "*dalle due alle tre*" in this scene and the interview with *Brook*. *Ford's* soliloquy, dramatic and earnest, showed Verdi in his "Otello" vein; while with the return of *Falstaff* we lapse again into the humorous mood attuned to the situation. As for the subsequent condensation practised by the librettist in omitting the Old Woman of Brentford episode, Dr. Mackenzie had no fault to find with Boito. "One visit and one punishment are quite sufficient for operatic purposes." The interpolated love episode, the active part taken by *Bardolph* and *Pistol* in the pursuit of their master, and the introduction of the screen, are further additions or amplifications of Shakespeare fully justified by the telling results produced.

After an interesting sketch of the remainder of the Act, Dr. Mackenzie concluded his second Lecture with the following remarks on the methods of the joint authors, as illustrated by the final scene:—

The keen eyes of both author and composer (who have already endeavoured to tell their story in as rapid a manner as possible) noted a blot, and gained further experience during the first performances at the Scala. The very

point which I held up to your admiration—viz., the melodious thread representing the sentiments of the lovers—has been, to a considerable extent, sacrificed to the paramount desire to be graphic. They consider that the situation where the men are grouped around the screen, however picturesque and musically interesting it may be, must be curtailed, and for the simple reason that it seems unnatural for the angry men to delay the enjoyment of their expected triumph. In fact, it stops the quick action which is natural to the moment. Therefore a cut has been made amounting to fourteen bars of the vocal score. The desire for compression can no farther go.

Before treating of the music of the third Act, Dr. Mackenzie took occasion to illustrate Boito's skill in working up hints and suggestions by reference to the famous "trillo." Here the material is to be found in *Falstaff's* praise of a "good sherris-sack" in "Henry IV.," Part II.

"The Italian verse," remarked the lecturer, "is brilliant; the very chime of the words *grillo*, *trillo*, helps to heighten the effect of the little tone-picture, and it is difficult to conceive anyone but a musician himself turning the idea to such excellent musical account before handing it over to his friend the composer. . . . It has been most cunningly worked up by both authors. Commencing *pianissimo* with the flutes, the 'little cricket' increases in size and strength as it is taken up by every one of the orchestral instruments, not even excepting the trombones. The English dramatist's idea has been considerably expanded. The 'little kingdom, man,' becomes 'the world.' There is no, or at best only the faintest, suggestion of a 'trill' in the original; perhaps the 'nimble, fiery, delectable shapes' convey something approaching to it, and were I not in a seriously analytical mood, I would permit myself to suggest that the quick-witted author had been inspired by the very name *Shakespeare*."

Of the fine sonnet with which *Fenton* opens the second scene, Dr. Mackenzie remarked that it is so charming in itself and so beautifully set to music that "one feels almost angry at the abrupt entrance of *Mrs. Page* with her matter-of-fact remarks." In fine, the lecturer hesitated not to describe Boito's work as a unique libretto, full of deliciously poetical lines, and worthy of attentive study as a piece of literature pure and simple. Turning to Verdi, Dr. Mackenzie said: "The musician has seized upon every available point offered to him by the poet, and illustrated each one with an unerring touch." He dwelt upon the consistent honesty of the master throughout all his career. In "*Falstaff*," as in "*Ernani*," we find music born not made, only that the powers of the composer have developed, and his brush is bolder.

"I am struck," said Dr. Mackenzie, "amongst other things, by the light and gentle hand which just touches in the love element, for instance. The impression of contrast is just strong enough to give relief, but it is all within the frame and does not jar upon, or disturb, the intention of the whole picture by unnecessary force or seriousness. Again the terseness of musical expression, the shortness of the melodic phrases (for frequently they are little else), which almost trip one another up throughout the opera, is quite a remarkable feature. There are moments, indeed, when directness has been carried to such a pitch as to make one wish that Boito and Verdi had dwelt just a little longer on the points before passing on. This curtness, however, is markedly observed in Verdi's latest manner. He seems to think, with *Shakespeare*, that 'brevity is the soul of wit.'"

At the conclusion of the Lecture, after commenting upon the happy audacity of the final fugue, "Verdi's practical joke upon the learned Doctors in Music," and pointing out that the root idea of the words of the final chorus were to be found in "All the world's a stage" and "Who laughs last, laughs longest," Dr. Mackenzie continued as follows:—

Yes, who laughs last, laughs best; and I will conclude by imparting to you an idea which has ever been present in my mind while I was occupied with "*Falstaff*." The musical world has long since recognised Verdi's genius, but it is by no means so well acquainted with his personal character. How should it be, when we consider his habitual reserve, his quiet and retiring modesty? He was nearly eighty years of age when he set the last words you have just heard to music. Besides the recognition and the admiration which is his due, the poor peasant of Busseto has received something more. He has been fortunate in other respects. He is a rich man now. This good humour, which pervades every page of this opera, is it real? or is it an exhibition of a mere power of adaptation, of mere stage-craft? No, it is very real indeed; and I will tell you why I think so. Not recently, but a good while back, he built a hospital for the poor of his native village containing thirty beds maintained now and hereafter by himself. At the present moment he is building at Milan (I had almost said with his own hands, for he loves to be among his workmen) a "Hospice" for the entertainment of the less fortunate members of his own profession. On the mere fabric of this building he is spending twenty thousand pounds, and I am credibly informed that he has already endowed the Institution in his will to the pleasant melody of eighty thousand more.*

You are aware that centuries ago the mediæval theologians used to discuss the most abstruse questions, and break off, I presume, when the discussion became heated, to listen to a little music before resuming. One subject which we know did on one occasion undoubtedly occupy them was: "How many angels can dance on the point of a needle?" Well, unimaginative Scotsman though I am, I feel inclined to throw down a similar theme for your consideration and ask: "How many angels are now joining in with this, the very latest laugh of Verdi?"

In conclusion, Dr. Mackenzie paid a very cordial tribute to the enthusiasm, ability, and assiduity of the artists who had generously assisted him in the musical illustrations.

We have already mentioned the names of those who took part at the first Lecture. At the second Mr. David Bispham, who had enjoyed the advantage of witnessing the performances at the Scala, again proved an admirable representative of *Sir John*, while Miss Marian Mackenzie greatly distinguished herself by her humorous rendering of the rôle of *Mrs. Quickly*. Miss Medora Henson was the *Mrs. Ford*, Miss Mary Harris, *Nannetta*, Miss Robiolio, *Mrs. Page*, while the parts of *Ford*, *Fenton*, *Dr. Caius*, *Bardolph*, and *Pistol* were sustained by Messrs. Oswald, Maldwyn Humphreys, William Nicholl, Charles Rose, and Watkin Mills. At the third and concluding Lecture Mr. Brophy was the *Fenton* and Miss Minnie Chamberlain took the part of *Mrs. Quickly*; the other rôles were filled as on the previous occasion, and Mr. Bispham gave a very fine rendering of the famous "trillo." Mr. Septimus Webbe proved a most efficient and energetic accompanist throughout, while Mr. Randegger, under whose direction the musical illustrations had been rehearsed, conducted with unobtrusive ability.

WEBER IN LONDON.

SIXTY-SEVEN years ago—during the night of June 4, 1826—Carl Maria von Weber drew his last breath in the house now numbered 103, Great Portland Street. The recent proposal to affix a memorial tablet upon this historic musical house suggests a retrospect of the closing scenes of the musician's

* Doubt having been expressed as to the accuracy of these figures by a writer in *Truth*, who accused Dr. Mackenzie of confusing *lire* (francs) with pounds, it is worth recording that in Ricordi's official publication, "*Falstaff*," it is precisely stated that Verdi has left two million francs to the Institution in question.

brief life. Weber came to England for the production of his opera of "Oberon" and—to die. He first touched our shores, at Dover, in the opening days of March, 1826. His earliest impressions of this country were highly favourable. He was equally pleased with the simple beauty of the meadows and the bright-flowered gardens as with the well appointed four-in-hand which sped him "like lightning through a country beyond all description charming." Arrived in this "smoky nest"—as Mendelssohn was pleased to designate London—on Sunday, March 5, Weber received a warm welcome from Sir George Smart, in whose house the composer found his English home. "Here, in Smart's house," he wrote to his wife, "I am excellently well taken care of. Every possible comfort is provided—a bath-room in the house. We dined at six, and by ten o'clock I was in my good bed, where I slept well till seven. . . . People are too good to me with their anxious care. No king is served with greater love and affection in all things than I am. Indeed, in every way I am cosseted; they literally carry me in their arms." The day after his arrival Weber, with his host, went to Covent Garden to survey the scene where his new opera was about to be produced. He occupied Kemble's box. The theatre was crowded, a report having been circulated that Weber would be present. Without wishing to be observed, he advanced to the front of the stage-box to survey the house. Immediately there arose a cry of "There's Weber! there's Weber!" followed by a remarkable demonstration of applause. The bewildered composer at last discovered that the ovation was meant for him, and that the shouts were an English way of pronouncing his name. He was overwhelmed with gratitude, and timidly acknowledged this spontaneous welcome. The Overture to "Der Freyschütz" was then demanded and played amidst great enthusiasm; and the opera of "Rob Roy," performed on that evening, took a very secondary place. Although the seeds of his fatal illness were fast fructifying, Weber at once plunged into the vortex of exhausting work. On the Wednesday following his arrival (March 8) he appeared as Conductor at a "Grand Performance of Antient and Modern Music," given at Covent Garden. This was Weber's first public appearance in England, and not at the Philharmonic Society, as is so often stated. He was engaged for five of these performances, at one of which his "Jubilee" Overture was first performed in England; he received a fee of £25 for conducting each concert. The programmes were very hotch-potch affairs—e.g., a selection from "Der Freyschütz" (conducted by Weber), followed by a part of "Judas Maccabæus," and terminating with a medley of ballads, all under the general direction of Smart. The play-bills stated that Weber "will preside on the stage." Our composer had most gratifying receptions. The house rose *en masse* and cheered vociferously when "the pale little man" first appeared, and nearly every piece of his was encored. His distressing cough attracted the notice of many admirers, who, on the day after the concert, showed their practical sympathy with the disease-stricken man by sending him presents of jellies, lozenges, and all sorts of cough remedies. The London gas did not suit his delicate chest, but English fare proved quite acceptable to the distinguished visitor. "The excellence of flesh and fowl is indescribable," he wrote to his wife. "I have had set before me chickens which, without exaggeration, are as large as middle-sized geese with us. And the meat is so tender and juicy—ah! and the oysters! If I could but conjure you over here. We have no idea of such oysters!"

On April 3 Weber conducted the Philharmonic

Concert, when his Overtures to "Euryanthe" and "Der Freyschütz" were performed, and the former was encored. "He seemed much affected by his reception," records the *Harmonicon*, "and indicated by gesture his gratitude for the powerful manifestation of feeling towards him." "It [the Philharmonic] is an excellent Institution," he wrote; "the orchestra is admirable; I was delighted." His fee of fifteen guineas for conducting at this concert cannot be considered excessive. Meanwhile, the rehearsals for "Oberon" were being held. The Overture was finished, at Great Portland Street, only three days before the first representation. The original MS. bears the inscription: "Vollendet d. 9 April, 1826. Vormittags 3/4 auf 12 uhr und somit die ganze Oper Oberon. Soli Deo Gloria!!! C. M. v. Weber." The well-known Mermaid's Song was sung at the first performance by Miss Goward (now Mrs. Keeley), though it was not originally assigned to her. In a recent conversation with the present writer, Mrs. Keeley (hale and hearty in her eighty-eighth year) related that the song was successively declined by two other vocalists, when Sir George Smart said, "Little Goward will sing it," and she did. The Mermaid had to sing at the back of the stage, where it was very difficult to hear the extremely soft accompaniment. At the first general rehearsal the effect was not quite satisfactory, and Fawcett (the stage-manager) impatiently exclaimed: "That must come out—it won't go." Weber, very feeble, was standing in the pit leaning on the back of the orchestra, and he shouted, "Wherefore shall it not go?" and, leaping over the partition like a boy, took the *bâton* from Smart, who was temporarily conducting, and thus he saved the excision of this favourite song. After the first performance, Weber came to the young singer, and, placing his "beautiful hand" on her shoulder, said: "My little girl, you sang that very nicely, but what for did you put in that note?"—the reference being to an *appoggiatura* she had added.

"Oberon" was first performed at Covent Garden Theatre, under the composer's direction, on April 12, 1826. As compared with "Der Freyschütz," with its strong romantic interest and more popular music, "Oberon" only achieved a moderate success. It ran thirty-two nights during the season, the first twelve being conducted by the composer himself. Weber had the usual difficulties with some of the leading singers. Braham was not satisfied with the beautiful *scena* written for him, and Weber reluctantly wrote another to please the popular tenor of the day. After the first performance Weber wrote to his wife: "By God's grace and help, I have to-night had such a perfect success as perhaps never before. It is quite impossible to describe the dazzling and touching effect of such a complete and cloudless triumph." The MS. score (in a copyist's hand, but with additions by Weber) which was used at these initial performances is now preserved in the British Museum, having very properly been bequeathed to the nation by Sir George Smart. Weber little thought that the opening chorus in his "Oberon," when the fairies sing "Light as fairy foot can fall," would be boiled down into a popular hymn-tune; yet "Weber," or "Shore" (named after the adapter), is frequently sung by some congregations in anything but a fairy-like manner.

Brief reference can only be made to the benefit concerts and aristocratic functions at which Weber assisted. Although the poor man was in the last stages of a distressing disease, he ungrudgingly spent his fast-ebbing strength in appearing at several of his fellow-artists' concerts, including those given by Braham, Moscheles, and Miss Paton—the last only six days before his death. Unlike Rossini—who

two years previously had visited London and carried away with him £7,000 in five months—Weber was not the darling of the “hupper suckies.” The hollow-cheeked, emaciated German, with his reserved manner, could not compete with the good-looking, well-conditioned, and vivacious Italian. Weber bitterly complained of the back-stairs treatment he received when engaged to play at the great houses of the so-called nobility of the day. In pleasant contrast was his reception in the Royal circle, “where,” he says, “artists sat with princes round the tea-table in unreserved and enlightened conversation.” On two occasions he visited the Duchess of Kent and accompanied her in some of his own songs. A charming child, seven years old, “laughed and played with the royal personages”; she was the Princess Victoria, now our gracious Queen.

Weber's benefit concert was arranged to take place at the Argyll Rooms, Regent Street, on May 21. The day was badly chosen. It was the “Oaks” day, and Fashion had arranged to be at Epsom; and those who stayed in town found that the rain came down in torrents all day. The room was less than half full, and when Weber tottered in, supported by Smart, “a bitter, painful smile” crossed his placid features. For his concert, and at the request of Mr. Ward, M.P. for the City, who accompanied it with a present of twenty-five guineas, Weber specially set for Miss Stephens (afterwards the Dowager Countess of Essex) Moore's lines from “Lalla Rookh” beginning “From Chindara's warbling fount I come.” With characteristic thoroughness he would not write a note of the music till he had read the whole poem, and then, after repeated attempts, he had only strength enough to write down the melody. The accompaniment he never put upon paper, he extemporised it at the concert, and this was the last time Weber touched an instrument. His “Jubilee Cantata” was also sung. (Why is this interesting work so neglected by our choral societies?) At the rehearsal Weber sat in a great chair, and when the chorus were singing the prayer too loudly, he stopped them and said: “Stop, stop! not so; would you scream like that in the presence of the Almighty?” After the concert he had scarcely strength enough to reach the ante-room, and was led almost exhausted to a sofa. The net proceeds were £96 11s., while Bergrez's fashionably-attended benefit, given on the same day at the mansion of the Duke of St. Albans, realized, it is said, 400 guineas! According to custom, Weber signed and numbered all his concert tickets himself. As that in the possession of the present writer is numbered “558,” the dying man must have signed his name at least that number of times.

The end soon came. Weber grew weaker and weaker. With an optimism characteristic of his disease, he quite thought that he should soon return to his wife and children. He arranged all his affairs so as to leave for home on June 6, and employed his friends in purchasing presents for his family and friends in Dresden. On the evening of Sunday, June 4, he lay exhausted in an armchair, surrounded by Sir George Smart, Fürstenau, Götschen (father of the late Chancellor of the Exchequer), and Moscheles. His friends insisted that he should retire to rest early. He refused the offer of Fürstenau to watch by his bedside. “No, no,” replied Weber; “I am not nearly so ill as you want to make out.” He wound up his watch, shook hands with his faithful companion, and his last words were, “Now let me sleep.” He had promised not to fasten his door, but on the following morning it was found locked, and no response came to the repeated knockings. Heinke, the German ironmonger down the street,

and afterwards Mendelssohn's landlord, was sent for, and when he broke open the door, the sad sight that presented itself was Weber lying with his head on his arm, calmly asleep in death. A *post-mortem* examination revealed that the cause of death was consumption of a very aggravated form. Thus, in the stillness of that Sunday night, and in his fortieth year, the master passed peacefully away.

Arrangements were at once made for a funeral worthy of the departed genius. Permission was asked of the Dean and Chapter of St. Paul's to allow a Requiem service, in the Cathedral; but, as might be expected, the request was not granted, Weber being a member of the Roman Catholic Church. After repeated delays, the body found a resting-place at Moorfields Catholic Chapel, in the vaults of which it was interred on June 21. The hearse was drawn by six horses, and the funeral procession attracted great crowds. Mozart's “Requiem” was sung with full orchestral accompaniment, Caradori-Allan, Braham, and Lablache taking the solo parts. This, however, was only a temporary receptacle for Weber's remains. Eighteen years afterwards, in 1844, and mainly through the exertions of Richard Wagner—who spoke of Weber as his “adored idol”—the body was conveyed to his native land, and re-interred in the Cemetery at Dresden, when Wagner delivered an oration over the grave. “He was again at home,” says Benedict, “and the flowers on his grave were tended by his beloved Lina.”

The old house in Great Portland Street will, in course of time, be no more; and the passer-by, who, in looking up at those second-floor windows, gives a kindly thought of poor Weber, will miss his familiar landmark. But a great musician's best memorial is his music. Of this Weber has left us a goodly heritage; and, therefore, may we not say: “He being dead yet speaketh”?

On the first and second days of June a couple of operas by two distinguished living composers were introduced to the Berlin public, with a result which seemed to many who were present to be in singularly ill accord with the comparative deserts of the works. Verdi's “Falstaff,” though admirably performed by the original cast, was nevertheless subject to a distinct disadvantage in more than one respect. In the first place, the Germans, not regarding opera in the light of an exotic, are accustomed to hear it in their own language, and “Falstaff” depends to an unusual extent on its sparkling dialogue—it is, in very truth, a “comedy set to music.” Then, again, the Berlin Opera-House is much too large a theatre for this refined comedy, which would be heard to far greater advantage on a smaller stage; and, lastly, the composer was not present to rouse the somewhat spurious enthusiasm which a “first performance” generally inspires. It may seem unfair if it is to this last incentive to applause that the warm reception of Anton Rubinstein's “Die Kinder der Haide,” on the following day, at Kroll's Theatre, may be in large measure attributed. Granting that but few of the principal vocalists could sing, it is more than doubtful whether the most finished artists could raise this opera above the level of respectable mediocrity or deprive it of its dulness and decorous monotony. Probably Rubinstein is too astute not to distinguish between genuine enthusiasm and mere curiosity; at any rate, he refused to be “drawn,” and remained in ambush behind the scenes during the performance. For the sake of accuracy it should be recorded that one important change in the original “Falstaff” cast was made at Berlin. Mr. Maurel, as is well known, is hindered by what he terms patriotism from performing

before an audience of Teutons; so the *title-rôle* was filled—a word, by the way, having much significance in this connection—by Mr. Ramon Blanchart. It may be doubted, however, whether the performance suffered materially by the change. If the attitude of the public was cool towards Verdi's masterwork, the musicians present were well nigh unanimous in expressing the warmest admiration for the work.

STUDENTS of Darwin will not need to be reminded of the fact that evolution is often attended by the curious phenomenon of "reversion" to the original parent type. For instance, after about half-a-century we have arrived at a practically unanimous recognition of the genius of Richard Wagner. This result at last achieved, it has been rather startling to observe, in one or two recent cases, a cropping up of the old Adam—the old spirit of ignorant prejudice and intolerance. In a useful little treatise on "Form and Design in Music," intended for the use of amateurs, the author, Mr. Heathcote Statham, has occasion to attempt a definition of melody. That he fails conspicuously is no blame to him; no one has ever yet succeeded. Unluckily he tries to give examples of good and bad melody, a matter in which personal taste is apt to warp the judgment. After quotations from Bach, Mozart, and Beethoven, he says: "As an instructive contrast the reader may take the cacophonous string of notes given in Ex. 9, which is put forth as a melody, but has no analogy in structure with those above quoted except in the mere fact that it consists in a succession of notes; these, however, have *neither a common law of rhythm nor of tonal relation*, nor any definite form or balance as a whole; the passage has, so to speak, neither beginning, middle, nor ending in any organic sense, and there seems no reason why it should not wriggle on in the same fashion indefinitely: it is a formless thing." The italics are our own; the phrase alluded to is not, as one might think, the cor Anglais solo from "Tristan" or the violin passage which prefaces the last scene of "Siegfried," but the pathetic "Herzeleide" motive from "Parsifal":—



Is Mr. Statham really unable to see that this is a 6-bar phrase completely in the key of A major, beautifully illustrating the chord known as the "Neapolitan Sixth" and making a cadence on the dominant? If so, the less he writes about music the better.

A TRANSLATION of the letters sent by Wagner from Paris to the Dresden *Abendzeitung* is now being published in the *Meister*. The first letter (February 23, 1841) deals chiefly with the Opéra, which, says Wagner, "is at its last gasp." "Auber," he tells us, "has become prematurely old," and Halévy is keeping silence. The Opéra "is awaiting its salvation

from the German Messiah—from Meyerbeer." The hand of time has since moved on more than half-a-century: the Opéra is not yet dead; and recent news from Paris shows us that though "Robert" may, as Wagner prophesied, "be blessed with an immortal life," Meyerbeer is no longer the one and only salvation. The reference to Halévy as "the gifted creator of 'La Juive'" is interesting in connection with the late revival of that opera. Sir A. Harris, always in search of a good "novelty," will certainly not fail to notice that Wagner speaks of "Guitarrero," a later opera of Halévy's, as "worthy of the best period and the best masters." In a second letter, dated April 6, 1841, Wagner describes, and with almost French humour, the process by which deserving journalists were transformed into directors of the Grand Opéra, a transformation, however, of greater advantage to the men themselves than to art. Again, the correspondent relates how he "fell asleep" during a performance of "Don Giovanni" at the Opéra, and how, when he awoke, a change had come over the scene; an act of "William Tell" was being played, for the singer of the *title-rôle* of Mozart's opera had sung himself hoarse. Truly may it be said that necessity is the mother of invention. The letter contains further praise of Halévy. Auber is referred to as one "to whom opera-composing has become as much a habit as lathering to a barber." The current number of the *Meister* contains the fourth and concluding part of the thoughtful articles on "The Tristan Drama," by the able editor, Mr. W. Ashton Ellis.

AN American contemporary invites the opinions of its readers upon the subject of pianoforte playing being an effectual means of warding off paralysis. It asserts that the medical profession is gradually being brought to entertain this belief. Our contemporary observes that "One seldom hears of paralyzed pianists"; but this is nothing. Paralysis is not a very common disease, and one is not likely to hear much of or from any paralyzed person, especially a pianist. We confess that the idea is an entirely new one to us. The converse—that immoderate pianism may induce paralysis—we know, alas! to be only too true; is it usual for the same cause to produce opposite effects? Pianist's cramp, though only affecting one particular set of nerves, has, in common with all kindred disorders, a tendency to develop into complete paralysis; indeed, we know of a sad case in point, the sufferer having been a few years ago a distinguished student at the Royal College of Music. Pianists cannot be too frequently or solemnly warned that any monotonous exercise, such as telegraphing, nail making, or practising pianoforte technique, after awhile becomes automatic, whereupon the nerves controlling the particular muscles used commence to waste until all control over them is lost. This is "cramp," whether writer's, telegrapher's, or pianist's, and a disease the cure for which is very difficult, often impossible. Moral: Don't be automatic in your playing.

Apropos of the Jubilee of the Cambridge University Musical Society, the following extract from a criticism of its first Concert, May 1, 1844, may be of interest; but we must add that the Society was evolved from a more private one started at Peterhouse in the previous year, 1843. "Callcott's glee, 'When Arthur first,' was then sung by Mr. Dykes, of Catherine Hall, Mr. Byers, of Queen's, and another gentleman, the music of which, although good in style and ably sustained, is, we think, more suited for a convivial party than a concert-room. Mr. Dykes, who

also presided during the evening at the pianoforte, sang a pretty little ballad which, we believe, was his own composition. Most deservedly was he encored, when he threw the whole room into fits of laughter by an imitation of [John] Parry in his songs of 'The nice young man' and 'Berlin wool'; the whole style of this gentleman's performances stamps him at once as a thorough musician." The "Mr. Dykes" here referred to became the Rev. J. B. Dykes, Mus. Doc., the composer of many favourite hymn-tunes and of "Dykes in F."

WE conclude in another column our summary of Dr. Mackenzie's Lectures on "Falstaff," at the Royal Institution. But we may be permitted to add, by way of a postscript, a few remarks on the signal success which attended their delivery. They were attended on every occasion by large, representative, and appreciative audiences, including distinguished composers, conductors, connoisseurs, and critics, who followed Dr. Mackenzie's interesting and acute observations with the utmost attention, never missing any of his points, and applauding the well-chosen and well-executed illustrations with the utmost cordiality. At the last Lecture, in particular, the enthusiasm of Dr. Mackenzie's auditors took a demonstrative form which is rare indeed within the sober precincts of the Royal Institution.

In this much-examined age, it may be interesting to look at the financial side of the musical-examination epidemic. The following figures represent the amounts paid in fees to the various examining bodies within one year. As the information is supplied from official sources, its accuracy may be relied upon.

Trinity College (1892-93), £8,995.
The Associated Board (1891-92), £4,889.
Incorporated Society of Musicians (1892), £1,789.
Licentiate, Royal Academy of Music (1893), £1,328.
College of Organists (1891-92), £685.
Associate, Royal College of Music (1893), £451.
Total for one year, £18,137.

FACTS, RUMOURS, AND REMARKS.

THE directors of the unfortunate Gentlemen's Concerts (Manchester) had nothing very cheering to tell their subscribers when they met the other day. It was stated by the chairman that the list of supporters was gradually diminishing, and that nothing had been done in view of another season. Nevertheless the directors felt "there would be no difficulty in carrying on the Concerts if only a strong feeling were manifested that they should be carried on." Just so, but the feeling in question does not seem to be forthcoming. Mr. E. J. Broadfield, earnest as ever in his advocacy of the "oldest musical society in the North of England," tried to evoke enthusiasm from recollections of the past, and especially from the fact that the Young Pretender became a subscriber during his stay in Manchester. But it seems to us that little can be gained in this manner. The real question is whether the Society can adapt itself to modern needs. Can it dispense with the dress coat, which is not a modern need? One speaker urged this course, claiming that "part of the hall should be thrown open at every Concert to people not in evening dress." For himself, this gentleman would be "willing when in morning dress to touch his hat or pull his forelock to those in evening dress as a mark of their superiority," but, in his opinion, the obligation to be superior should go. Something will have to be done, since it appears that the receipts from sale of tickets to the public last season amounted to no more than £10.

We quite appreciate the feeling of those who cling to the old institution, but, in our day, sentiment is a poor source of vitality. Cannot the friends of the Gentlemen's Concerts adapt them to present conditions and give them real life?

At a meeting vaguely described as "an official convocation in the University of Ireland," the following proposition was, it is said, brought forward by Mr. O'Byrne Croke, M.A., and gravely discussed:—"That music, especially in its modern elaborate developments, is a study that makes for darkness, and that, so far as its psychological and physiological effects are concerned, can be regarded in its essence as but a soothing, irritating, and imbecilizing agent; and that, as such, it has been given a wrong place, and an undue prominence among the studies fostered by the Royal University. That the tremendous weight of this impeachment against music can be felt in its intensity only by remembering that music is employed, perhaps ignorantly, in sustaining the gravest human interests, among them that of worship of the Supreme Being in its various forms; ignorantly, through default of apprehending that it is, at best, but an intoxicant, and as such, of the most vulgar intoxicants. That music, as an agent for *operating* on the human mind, finds its true place among studies within the purview of the medical faculty." There appears to be a joke somewhere.

A DOVER correspondent sends us a cutting from the *Canterbury Press*, as showing "what a reporter can do if he tries." It refers to a performance of selections from "Elijah" in Canterbury Cathedral on Ascension Day. The reporter states that the opening voluntary "brought out the beautiful flute-like notes of the instrument," and then proceeds to characterise Mendelssohn's work as "lovely," adding: "The master-mind of Mendelssohn was fully displayed in some of those dramatic choruses which so completely exhibit that wonderful power he possessed of portraying the fervour of the words, both in the vocal and instrumental portions with which the Oratorio abounds. To mention but two, 'Thanks be to God. He laveth the thirsty land,' full of power and dramatic feeling, with concentration of voices and instruments, making it one of the finest choruses ever written; while the smooth flow of melody and harmonious combination mark 'He watching over Israel' as one of the most thoughtful of choruses." This will suffice, perhaps, to show what the reporter can do if he tries. We will only add that according to this authority "Lift thine eyes" was sung unaccompanied.

HAVE we before met with the musical critic of the *Mid-Surrey Gazette*? Probably not, because contact with him would certainly make its mark on the memory. Reporting a performance of "The Messiah" some time ago, this guide of musical opinion said: "The turn for Miss Ethel Barnard had now arrived, and not a few were a little bit puzzled to see Madame Edwardes rise to sing the recitatives bracketed to the name of the former artist. Oh! those recitatives! to the choir-master! they seem a necessity, as they keep up the connection of the argument, to the singer they are a difficult and thankless performance, while to the man in the audience they are an inexpressible bore. No one ever gets an 'encore' for a recitative; and we hope the time may soon come when in the interest of both audience and artist these uninteresting problems may be omitted. When

Madame Edwardes sat down the majority of the audience were evidently not quite sure whether they liked her or not." We are in no such doubtful position with regard to the critic. It is impossible not to like him very much indeed, and when he next discourseth on matters of art may some kind friend send us a copy of the paper.

AMERICA is still an easy first in the matter of high-falutin' concert reports. After the Boston Symphony Orchestra had given a Sunday performance in the Chicago Exhibition, a critic from the Wild West spread himself thus: "Herr Kneisel gave a final shiver and rapped for eyes front. The rows of violinists stopped their discordant tuning, the horners ceased their tootings and the giant assembly of the world's best sat silent for the opening. . . . Down came the stick, and the overture was on. Gentle and mild at the first, the theme grew and widened, and spread from violins to violoncellos and basses and horns and drums, until the funnel dome was bursting under the deluges of tone. The great melodies chased each other out into the sepulchral silence of the empty corridors. They swept in troops down the great basin, until the lifeless Neptunes seemed to turn at the awful desecration of the puritanic Sunday, and the steadfast Franklin to drop his strong eyes from where the lightning lives. The solitary guards awoke from their slumbers, and as far away as the administration building the din of the music could be heard. There was not a sound in all this end of the grounds save it and the 'cronk' of the geese."

SALFORD Hundred Court.—Rowley v. Bolger.—Judgment.—"Plaintiff, a music teacher; defendant, aged nineteen, a fustian cutter, took lessons from plaintiff, view of becoming public singer. For cost of lessons action brought. Defendant pleads infancy, to which replied that lessons were necessary. I took time to consider. Same rule which applies to purchase of goods applies to tuition; it must be suitable to condition of infant at time of contract. This defendant was a fustian cutter; and although these lessons improved his station in life this event does not determine necessity for lessons when given, nor does object of defendant alter rule of law framed to enable infants to enter life free from debts not necessary. I think matter must be treated as if defendant had bought pianoforte or violin, articles not necessities for person in defendant's condition. I give judgment for defendant with costs, on lowest scale." Teachers of music perpend.

ACCORDING to the *New York Times*, Mr. Paderewski has been living beyond his natural means in America. We read: "Mr. Paderewski, for the sake of his physical well-being, should never have gone to Chicago. He was in no fit condition for the undertaking. Previous to his final Recital at Music Hall, his forearms showed symptoms of the temporary nervous paralysis which confined him to his bed last autumn. He was enabled to go on the stage and play his programme only by the employment of the most energetic massage treatment. His performance at times showed evidences of his condition, and at the close of the Recital he was plainly in a highly overstrung state. He was, in the common phrase, living on his nerve." Living on the nerves is, we fancy, the course which artistic life in the States makes inevitable.

It is not the fault of the person most concerned if the world remains ignorant that a great composer lives

at Harlesden. Mr. W. H. Palmer writes to the local *Chronicle* urging that it "would be good to have a nice hall to develop the sound principle of harmonious chords (whatever that may precisely mean), and where all true lovers of music would amalgamate and promote a happy issue." To encourage efforts in this direction Mr. Palmer adds: "I would be only too pleased to give more works from my pen providing a nice hall was erected—works which would not only surprise the musical talent of Harlesden, but most of our greatest English composers." We sincerely trust that the nice hall will soon be built.

A LOOSE New York journalist says: "After all the biographical notices obtained from the American press, he (Richter) changes his mind and declines the fascinations of Chicago," &c. What is there in biographical notices *per se* that should prevent a man from changing his mind? Again, we read: "He (Richter) really wanted to come very much, but family influence and the fear of losing a future pension from the Austrian Government dissuaded him." The writer ought to know that Richter had a contract with the Austrian authorities, who declined to annul it. Let us prepare the materials for future historians with at least some regard for facts.

THE State of Gondal, India, wants a national anthem, and is willing to pay £100 for it. The prize is not likely to tempt our English composers, but should it succeed in doing so, a "committee of experts"—experts in what?—will sit upon their productions and adjudge accordingly. The "Anthem," scored for a military band, must be sent to H. L. Dave, private secretary to his Highness the Shakor Sahab, not later than October next. What does the native talent of Gondal think of this appeal to the West for the musical service of the hoary East?—the *fons et origo* of art.

WE take the following from the *Western Daily Mail*: "An American organ in a Welsh chapel was so sadly out of tune that the organist complained to the deacons. A tuner was called in, but the complaint of the instrument was beyond safe cures. Then someone, who wanted to see the thing thoroughly done, suggested that the organ should be painted anew; another seconded, and, though the organist raved, the motion was carried and duly executed." Shakespeare has a motto for these deacons: "We'll 'mock the time with fairest show.'"

AGAIN and again, of late, we have had to read that "there cannot be nationality in art." This is a very loose assertion. If it be meant that national animosities should not enter the domain of art, we agree most thoroughly and would have the fact stated with greater precision. But to say that there is no nationality in art, taking those words in their natural sense, is to state the absolute reverse of truth. There is as much nationality in music, for example, as in language or any other form of human expression. Well for music that this is so.

WE congratulate the Gloucester Festival stewards upon having secured a worthy successor to their late Secretary, Mr. E. T. Gardom, now Clerk of the Peace for the county. Mr. P. Barrett Cooke, who, like Mr. Gardom, is a solicitor, has for some years acted as honorary secretary of the Gloucester Choral Society, discharging his duties with that tact and zeal which should be equally successful in a larger field. That he will serve the Festival well we do not doubt.

WE wish to call the attention of our readers to an important change just made in the Oxford regulations for musical degrees. In future there will be *two* First Examinations and *two* Second Examinations for the Mus. Bac. degree in each year (instead of one as heretofore). They will be held simultaneously on the first Tuesday in November and the first Tuesday in May every year. The next Preliminary Examination will be held on September 18. Candidates for this examination must communicate with the Dean of their college.

WE are sorry to learn from the report of the committee that the accounts of the Middlesbrough Musical Union for the past season show an adverse balance. This has never happened before and should never occur again. The committee observe that the result, "in that it calls for greater efforts and more active loyalty on the part of those who have the true interests of music at heart, is not altogether a misfortune." The right spirit animates these words. Advance, musical Middlesbrough!

THE fame of Mr. Dolmetsch's interesting Concerts of Ancient Music has naturally travelled Northward, and the *Manchester Guardian* has now lent its powerful advocacy to a proposition put forward by Dr. Hiles that a fund should be raised to defray the cost of conveying Mr. Dolmetsch, his party and their instruments, to Lancashire, and of organising a series of Concerts there. Dr. Hiles has our best wishes for the success of his scheme.

THE Dean of Westminster has granted leave to place a medallion of Jenny Lind under the statue of Handel in Poets' Corner—a site peculiarly appropriate for an artist so successful in the interpretation of the works of Handel and other oratorio writers. A committee, presided over by Princess Christian, has been formed to carry out the memorial, which will be erected at a cost not exceeding £500.

AN American writer tells us that the fact that the Boston Women's Orchestra numbers seventy "pieces" "illustrates the legitimate progress of woman's rights." He probably means woman's progress towards the attainment of her rights. It is funny, however, to see playing upon fiddles counted among the natural and inherent privileges of the sex. Did tyrant Man ever assert the contrary?

AN American musical correspondent in Berlin holds that it is better for Nikisch to be Conductor of the Pesth Opera "than to be *chef d'orchestre* at Boston and be harassed by the Hub's voracious musical critics, who howl like wolves in the teeth of every artist who dares to please the public longer than two seasons." Perhaps so, but these are impatient days, and the motto is "Anything for a change."

A CORRESPONDENT writes: "Your Canonbury correspondent has not reached 'the lowest depth' at '9d. weekly (two lessons).'" Until recently an advertisement appeared regularly in a local paper in this district stating that the advertiser gave lessons on the pianoforte at *fourpence per lesson*! The advertiser was a woman."

AN American journalist on Marie Tempest: "Her music is not shut up in her larynx; it circulates to her toes. She doesn't sing with her mouth so much as with her whole organisation. Her little finely modelled head is cocked on like a bobolink's and looks, at the first glance, very much as a cadenza sounds. The very set of it is *ad lib.*, and it peeps over the top of conventionality with a saucy promise."

THE story that the violinist, Ondricek, was lately permitted to look upon the embalmed body of Paganini has been received with expressions of incredulity. Yet it seems to be true. A London friend of Ondricek had particulars sent to him at the time, and the fact was reported to us, but not mentioned in these columns.

SIR JOHN STAINER received a very flattering invitation from the Committee of Awards to become judge of the music exhibit at the Chicago Exhibition; but he was compelled to decline the honour, as the shortness of the notice rendered it impossible for him to make due arrangements for leaving England for such a lengthened period.

REQUESTS for the address of the lady whose verses were quoted by the writer of "From my Study," a while ago continue to be received. We, therefore, make it public. The name of the young lyrist is A. Maude Hicks and she lives at 34, Highbury Grove.

"BARRY," says a Welsh etymologist, "is a corruption of Parry, and Parry is Ap Harry, and Ap Harry is one of the cognomens for the Old Harry." This will interest some musical people should they be genealogically disposed.

WE hear that the members of the Norwich Festival chorus are much pleased with Mr. Cowen's music in the "Water Lily," and have taken to the study of it with genuine relish. The composer, who has attended one rehearsal, is much gratified by the progress made.

It seems doubtful whether the Eastern choral societies will go to Chicago. The Bureau of Music will pay no part of the expenses, and the visit of the New York Oratorio Society would cost from 25,000 to 30,000 dollars.

A SINGER of phenomenal powers has recently been heard in Wales—Miss Fanny Sellers, described by the *Rhyl* journal as "a taking, brilliant, and cultured exponent of vocal harmonisation." Evidently a two- (perhaps three) headed nightingale!

IN one and same paragraph of an American paper Paderewski is described as "pianist-in-ordinary to the entire female sex" and as the "pianist of the filamented aureole." The second attempt is good.

ACCORDING to Walter Damrosch, Theodore Thomas has been "worried sick by his troubles (at the Chicago Exhibition) and is only a shadow of what he was a year ago." We wonder that he is alive.

ROYAL OPERA, COVENT GARDEN.

THIS chapter in the story of Sir Augustus Harris's opera season must begin with a note that Madame Calvé appeared in "Carmen," on May 30, and made a great sensation, not only by her fine singing, but by her bold and uncompromising embodiment of the gipsy charmer, whose power over men was never before so fully explained. In this French lady we have an actress as well as a singer—a combination rare enough on the lyric stage to account for the general interest which Madame Calvé's various appearances excite. The *Carmen* who follows her will have a hard task. Mr. Alvarez played *Don José* with more success than his previous efforts had led connoisseurs to expect. He has, in fact, made steady progress since the night of his *début*, when, for some reason or other, as we now know, he failed to do himself justice.

"La Juive" was tried on the 1st ult., but the result was not encouraging, the attendance being small and the sympathy of those who were present not very manifest. Halevy's opera demands a first-class dramatic artist for the rôle of the heroine, and that condition Miss Vasquez did not satisfy. She was more adequate to the task than the lady who appeared at Drury Lane during the spring season, and she exhibited qualities which might have proved adequate to a less exacting part. But Miss Vasquez was not strong enough either as actress or singer; the representation, therefore, though supported by Miss Arnoldson, Mr. Giannini, and Mr. Plançon, fell flat, and has not since been repeated.

On the 3rd ult. "Pagliacci" was preceded by two acts of Bizet's "Pêcheurs de Perles," as a change from "Philemon et Baucis." This change proved no more successful than the introduction of "La Juive," although Madame Calvé appeared as *Leila* and did all she could to invest that unsatisfactory character with dramatic distinction. No one could have accomplished more, but there are some feats which even the French *prima donna* cannot achieve, and she left *Leila* pretty much as she found the part. Nothing, we fear, will lift "Les Pêcheurs" into abiding favour. The drama is weak and the music not strong. In such a case there can only be one result. Madame Calvé had good supporters in Ancona, De Vaschetti, and De Lucia, but "Philemon et Baucis" has taken its old place as a curtain-raiser for the "Pagliacci."

Edouard de Reszke made his re-entry on the 6th ult. as *Mephistopheles* in "Faust," the part of the heroine being taken by Miss Palisser in lieu of Madame Melba, said to be "indisposed." Mr. de Reszke's fine voice made all its old effect, but the exaggerated style of his acting was felt to be a drawback. An artist may be confident of power to please, but should never cease to guard against presuming upon the fact. A new tenor, Mr. Salvaterra, appeared as *Faust*. His voice was too weak for so large a theatre, and he has not been tried again.

A few words will suffice for the revival of "La Favorita" on the 10th ult., Donizetti's opera being staged less on its own account, perhaps, than for the sake of Madame Armand, a mezzo-soprano, whose repertory is necessarily limited. The lady, to a considerable extent, justified her Brussels reputation, singing and acting with considerable power and making a decided hit in "O mio Fernando." She was, however, handicapped by the indifference of the public to works of the class in which "La Favorita" stands. For good or ill, these operas have gone out of favour, and it is very hard indeed for an artist to do anything with them. Mr. Alvarez was a good *Fernando*, Mr. Dufrique an excellent *King*, and Mr. Plançon an irreproachable *Balthazar*.

The 13th ult. witnessed the production of Bizet's "Djamileh," for the first time in London, the metropolis thus coming after our great provincial towns, to which the Carl Rosa Company played it in the course of last winter. "Djamileh" has, we imagine, been adopted at Covent Garden more for its usefulness as a companion to "Cavalleria" and "Pagliacci" than for its own sake. It has a poor and, sooth to say, not very pleasant story of slave life in Egypt, the principal male character being a gentleman who buys a new favourite every month, but is at last caught in the toils of love. A musician can do little with such a drama, and Bizet's music, pretty though it be, is affected by the weakness of

the libretto. That "Djamileh" is interesting for the sake of its music we do not deny, but there is no chance of its survival on the active list. It is now serving a temporary purpose merely.

"L'Amico Fritz," on the 19th ult., was conducted by the composer, Mascagni, whom all London did not rush to see, the house being half empty when he stepped into the conductor's seat. He was, nevertheless, greeted very cordially and, later on, when the empty places were filled, had a fitting recognition. The young Maestro conducted his work with much decision, and secured a performance of more than average excellence. Madame Calvé again showed how charming she can be in idyllic opera, and was the most prominent feature in the representation, next in merit being the very admirable *Rabbi* of Mr. Dufrique. On this occasion the part of *Beppo* was played—and very well played—by Miss Joran, who herself took the violin solo, which was consequently performed on the stage instead of at the wings. Mr. Jean de Reszke appeared as *Romeo* on the 20th ult., and on the 23rd ult. an exceptionally fine performance of "Lohengrin" was given with Mr. Jean de Reszke as the *Knight of the Grail*, Madame Nordica as *Elsa*, Mdle. Giulia Ravogli, and Messrs. Ancona and Plançon.

WAGNER CYCLE AT COVENT GARDEN.

It is a generally accepted axiom that operatic works are most effective when rendered in the language in which they were originally written, and admirers of the Bayreuth master have perhaps had some ground of complaint in the fact that three of the seven Wednesday evening performances have been given in the Italian tongue. A graver accusation must, however, be brought against the management; the works have so far been put on the stage in the most shuffling and slipshod fashion, and to those who recognise that in Wagnerian music-drama we have, or ought to have, a combination of the arts, this constitutes a serious fault. There was much to praise and little to blame in the vocal efforts of those who took part in "Tannhäuser," on the 7th ult. Madame Albani can still sing the music of *Elizabeth* in a manner almost unsurpassable. Mr. Vignas was quite efficient, vocally speaking, in the titular rôle, and Mr. Ancona was admirable in every respect as *Wolfram*. Miss Gherlsen as *Venus* was rather weak, and Mr. Wiegand as the *Landgrave* too ponderous; but these shortcomings might have been forgiven. What could not be forgiven was the miserable stage management in the first and third acts. The half-hearted attempts to produce some of the effects in the Paris version, which has never yet been performed in London, were ludicrous; there was no endeavour to carry out the composer's directions even in the small matter of the lighting of the stage, and the chorus of younger pilgrims was wholly excised, so that the climax was dramatically absurd. "Lohengrin" was given on the 14th ult., with Madame Albani, who resumed her admirable impersonation of *Elsa*, supported by Mdle. Giulia Ravogli and Messrs. Ancona and Edouard de Reszke. On the 21st ult. the "Flying Dutchman" was given with a very strong cast, Mr. Lassalle as the fateful *Vanderdecken*, Madame Albani as *Senta*, and Mr. Edouard de Reszke being vocally unimpeachable. But the staging was again absurd, and the chorus showed unmistakable signs of over-work. Therein, we suspect, lies the secret of most of the defects to which we have alluded. The remedy is not easy, and it cannot be otherwise than costly; but it must be applied, or Sir Augustus Harris will suffer in reputation as a caterer for the admirers of the lyric drama.

PHILHARMONIC SOCIETY.

DURING the month just ended this Society gave two Concerts and brought its eighty-first season to a successful close. At the first of the performances referred to, a personal attraction helped to fill the hall—the presence, that is to say, of Tschaiakowsky and Saint-Saëns, those distinguished composers being in this country for the purpose of receiving an honorary degree at Cambridge. It was not the first appearance of either at a Philharmonic Concert, but their visits are not frequent, and a general desire to see and

welcome them was both natural and right. The Russian master stood forward as, perhaps, the more significant figure of the two, not only because representing the newest influence upon European music—that of the Slavonic race, but also because he brought with him a Symphony previously unheard in this country, and exemplifying much that is national in the composer's art. The work in question (key, F minor) might with entire propriety be known as the Russian Symphony, since three of its four movements are intensely characteristic in that sense, and idiomatic to a remarkable degree. The exception is, however, the movement which will everywhere meet with the greatest measure of popular favour. A delightfully sportive *pizzicato*, with short episodes for the wind, it went straight to the heart of the audience, who, applauding long and loudly, would have heard it again with pleasure. For the rest, the half-melancholy, half-bizarre features of Eastern art made an interesting study, and came with agreeable freshness to Western ears, although comprehended, it may be, but in part. Bustling, strenuous, at times extravagant, the first and last movements were more an appeal to the judgment than the emotions; but the *Andantino* came as an expression of pure feeling, and with this the Russian master may fairly be allowed to have best vindicated his country's music. The Symphony met with a very cordial reception—more so than any other work from the same pen, and at its close the composer stood higher than before in English estimation.

Saint-Saëns came as an executive rather than as a creative musician. He played his own Pianoforte Concerto in G minor, and conducted his symphonic piece, the "Rouet d'Omphale." Both works were known to the audience, who had no duty cast upon them but that of recognising the French musician's masterfulness in a double capacity, and of paying him all due tribute. This was done in the heartiest manner. Other works in the programme were Bennett's Overture "The Naiades," and a selection from "Tristan," the vocal part by Miss Macintyre. These were, of course, conducted by Dr. Mackenzie.

The final Concert of the season (15th ult.) had a personal interest likewise, for not only was Mr. Paderewski one of its heroes, but also Max Bruch, who conducted his favourite Violin Concerto in G minor, with Mr. Gorski as soloist, and introduced from his so-called secular Oratorio "Achilleus" three short orchestral pieces descriptive of the funeral games in honour of Patroclus. These pieces do not provoke much comment. They fulfil their purpose in the scheme of the work to which they belong, but, apart from it, are insignificant, and it was a pity that the German master could produce no novelty more important. The Concerto was finely rendered, Mr. Gorski playing exceedingly well, and it was in this familiar example of his art that the composer triumphed. Mr. Paderewski performed his own Concerto in A minor very brilliantly, receiving the kind of "ovation" to which he is now accustomed, and at which, if he have any sense of humour, he must often be amused. Haydn's beautiful Symphony in E flat opened the Concert and Sullivan's Imperial March closed it.

At the end of Dr. Mackenzie's first season with the Philharmonic *bâton*, it is an obvious duty to congratulate him upon the success of his labours. He has shown rapid improvement in the art of conducting purely orchestral music, and the outlook of the Society with him as musical chief is entirely bright.

CRYSTAL PALACE.

The torrid heat having abated, there was nothing in the way of a large audience for the "Golden Legend" on the 24th ult., and the hopes of the managers, together with the wishes of those who admire Sir Arthur Sullivan's most successful production, were consequently gratified. Figures were not necessary to show that the audience was one of Festival dimensions, the appearance of the central transept and galleries giving proof sufficient on that score. It may be supposed that the huge orchestra was well occupied. The "London Contingent of the Handel Festival Choir" cannot, of course, fill it, or where would be the room for their provincial comrades? But it is possible to make an imposing show, and this was done, the "3,000" men and

women in serried masses (many of the superior sex being in the orchestra) appealing to the eye almost as much as their singing did to the ear. Mr. Manns occupied his old place, and the entire machinery worked to perfection.

Compared with the performance of the "Golden Legend" in the same place six years ago, that of which we now speak was a decided improvement; but advance was naturally expected. The work is better known, and practice in its execution has given confidence. As a result of this, the occasions were very few indeed in which opportunity for fault-finding was given. A few unsteady moments occurred in the fugal part of the Epilogue, and there was a little uncertainty in the delivery of the Prologue, the unaccompanied voices, moreover, failed to sustain the pitch in the Evening Hymn. For the rest, all went well, the effect in certain cases being one of imposing grandeur. Even as we write, we seem to hear the sonorous male voices in "Nocte surgentes," and the perfect rendering of the melody in "O pure in heart." The performance generally, in point of fact, was a great choral success, a few drawbacks notwithstanding. With Madame Albani, Miss Marian Mackenzie, Mr. Ben Davies, Mr. Grice, and Mr. Henschel available, the solos were perfectly safe. Description here is unnecessary, and criticism finds little or nothing upon which to descant. It will be taken for granted that Madame Albani went heart and soul into her share of the work. Whenever this artist has a sympathetic task she knows no half-measures. Her habit is to err, if anything, in the opposite direction, and show enthusiasm in excess. This she did at the Crystal Palace, but who has the heart to blame a singer for "letting herself go"? This is, at any rate, better than the perfunctoriness which so largely prevails. The contralto soloist found her opportunity in *Ursula's* second air, and made good use of it; while Mr. Ben Davies more than ever asserted his value as a concert singer. A better rendering of the *Prince's* music could not be desired. It was technically finished and, at the same time, instinct with feeling. Mr. Davies fairly held his own with Madame Albani in the duet of the closing scene, and it may be that he was entitled to the chief honours of the occasion. There is no better exponent of the part of *Lucifer* than Mr. Henschel, while the little Mr. Grice had to do as the *Forester* was well done. Mr. Manns had no difficulty with his army of executants. He controlled them firmly, and they answered to his touch like the well-disciplined troops they are. The attendance, according to official returns, was 19,545.

RICHTER CONCERTS.

THAT the success of these admirable Concerts shows no sign of waning was made plain by the aspect of St. James's Hall on the evening of the 5th ult., and, more still, by the greeting which Dr. Richter's appearance called forth. We are glad of this, because the most precious qualities of Richter's conducting are precisely those least conspicuous in orchestral conductors generally, and they are qualities which, in the interests of interpreters and listeners alike, cannot too often be placed in evidence. We refer more particularly to the perfect ease with which transitions are effected from any one degree to another between extremes of force; to the wonderful sense of freedom produced by slight and almost imperceptible changes of speed, always so made as to give prominence to the characteristic rhythm and accentuation of each musical phrase, and even, on occasion, of each bar; and finally to the admirable way in which the members of the orchestra have been trained to respond immediately to the least suggestion of their chief. We find less reason for satisfaction in the somewhat limited *répertoire* from which the programmes of these Concerts are selected, especially as the responsibility for this rests rather with the public than with the Concert-givers. On the occasion in question we had the C minor Symphony of Beethoven, Wagner's "Meistersinger" Overture and "Good Friday" music from "Parsifal," and Liszt's First Hungarian Rhapsody. Smetana's pretty and picturesque Symphonic Poem "Vltava," first heard in England at the Crystal Palace, March 5, 1881, had also a place in the scheme. It was welcome, though perhaps rather on account of comparative novelty than of any great impression produced.

At the second Concert, on the 12th ult., three Wagner Excerpts, Schumann's Symphony in B flat, and Fibich's not very interesting Overture to Vrchlicky's comedy "Une Nuit à Carlstein" made up the programme. The vocalist was Mr. Andrew Black, whose renderings of "Wotan's Abschied" and "Hagen's Wacht" showed much intelligence and sympathetic insight.

Cherubini opened the third Concert, on the 19th ult. with his Overture "Les Abencérages," and Mozart closed it with his beautiful G minor Symphony. Between came the familiar "Tristan" selection, the closing scene from "Götterdämmerung"—*Brunnhilde*, Madame Nordica, whose skill and devotion in an arduous part were warmly recognised—and Goldmark's Overture to the "Prometheus Bound" of Æschylus, a piece of considerable power, significance, and melodic beauty, but the merit of which it would be unwise to assess after a single hearing, more especially as the composer has given no clue to his poetic intention further than may be derived from the title.

Notice of the fourth Concert must be reserved for our next issue.

THE NEW DOCTORS AT CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

UNUSUAL interest attached to the closing ceremonies of the Cambridge summer term from the musical point of view. The Cambridge University Musical Society attains its fiftieth anniversary in the present year, and the University authorities had prepared to celebrate the auspicious event by conferring honorary degrees on a number of representative foreign musicians. In the list as originally drawn up, the names of Verdi and Brahms were included, but the illustrious Italian master felt obliged to decline the proffered honour on the score of the fatigue which a journey to England would entail on an octogenarian; while Brahms's rooted distaste for public functions once more stood in the way of his acceptance. Grieg had signified his intention to attend, but was unfortunately prevented by serious illness from carrying out his resolve. Telling Verdi, an admirable substitute was found in his gifted collaborator, Signor Boito. Max Bruch worthily upheld the honour of Germany; while MM. Camille Saint-Saëns and Tchaikowsky were admirable representatives of France and Russia.

The degrees were conferred on the 13th ult., but on the afternoon of the previous day a most interesting and brilliant Jubilee Concert was given, under the auspices of the Cambridge University Musical Society, at the Guildhall. The four eminent foreigners were all represented in the programme, and either conducted or, as in the case of M. Saint-Saëns, took part in the execution of their works. The hall was crowded, and many distinguished leaders of the profession were observable in the audience. After the proceedings had been loyally and suitably prefaced by the National Anthem, Herr Max Bruch came forward, amid hearty applause, to direct an important excerpt from his "Odysseus." The "Banquet with the Phæaciens" was the scene chosen, and with Mr. and Mrs. Henschel, Miss Brema, and Mr. Plunket Greene as soloists, a fine orchestra, and the excellent choir of the Cambridge University Musical Society at his disposal, it is not to be wondered at that the composer secured an admirable interpretation of his scholarly and interesting music. Then came the turn of M. Saint-Saëns, who introduced his Fantasia for pianoforte and orchestra, "Africa," brilliantly written for the solo instrument, and admirably scored for the orchestra. The composer rendered a masterly account of the pianoforte part, Dr. Stanford conducting with his wonted ability, and the heartiest enthusiasm was manifested at the close of a very fine performance. Signor Boito followed with the Prologue from his "Mefistofele," the weird romanticism of which loses not a little by the absence of scenic accessories. Still, the impression created was very remarkable. Signor Boito's modest, yet distinguished bearing commends him to a British audience, and the originality and beauty of his music is undeniable. Mr. Henschel gave a most incisive rendering of the solo, the orchestra and chorus responded loyally to the indications of the composer, and the splendid *Finale* evoked tumultuous

applause, again renewed as Signor Boito returned to bow his acknowledgments to audience and executants. Fourthly, M. Tchaikowsky conducted his Symphonic Poem "Francesca da Rimini," a very remarkable and masterly attempt to depict in sound the fate of the ill-starred lovers as described in Canto V. of Dante's "Inferno." The resources of the modern orchestra are here displayed in their fullest variety and power, and the "cruel winds" with which *Francesca* and her lover are perpetually buffeted form the basis of a tone-picture of remarkable power and ingenuity. The Concert concluded with Grieg's "Peer Gynt" Suite, admirably played under Dr. Stanford's guidance, and with the last-named composer's setting for chorus and orchestra of Mr. Swinburne's Chicago Ode "East to West." At the close of the Concert Dr. Stanford, who now resigns the Conductorship of the Cambridge University Musical Society, after twenty years of invaluable services, was most heartily cheered. At the dinner given in the evening in honour of the distinguished guests there was some excellent speaking from Dr. Stanford and M. Saint-Saëns, and at the *Conversazione* which followed, the esteem in which Dr. Stanford is held was agreeably testified by the presentation of a handsome set of silver candlesticks.

On the morning of the 13th ult. the recitation of the prize poems was preceded by the ceremony of conferring the Honorary Degrees in Law, Letters, and Music. After the Maharajah of Bhowanagar, Lords Herschell and Roberts, Professor Zupitza, and Mr. Standish O'Grady had been disposed of, it fell to the lot of Dr. Sandys to introduce the four famous foreign musicians, who met with a very cordial reception, as, all beautiful in their gowns of cream and gold, they advanced in turn before the Vice-Chancellor. M. Saint-Saëns was described as "the son of a neighbouring race, who, endowed with an almost incredible memory, had given striking proof in his own person that the Muses were the daughters of Mnemosyne." The public orator then dwelt on his versatility, his achievements in the domains of sacred music and of opera, his subtlety as a critic, and his passion for travel.

Of Dr. Max Bruch, who was born at Cologne and wrote an early opera on the subject of the "Lorelei," Dr. Sandys remarked that he had admirably celebrated in song the fateful waters of his natal stream. Allusion was also made to his "Song of the Bell," "Arminius," "Frithjofsaga," "Normannenzug," "Salamis," "Achilleus," and "Odysseus."

In introducing M. Tchaikowsky, the public orator laid stress on his having been the pupil of Rubinstein, and referred to his visits to Switzerland and Italy—he might have added America. But wherever he went, M. Tchaikowsky found his chief delight in the popular songs of his native country. His compositions happily reflected the Slavonic temperament with all its fiery exaltation resting on a basis of languid melancholy. Finally, Signor Arrigo Boito was introduced as one on whom the Muses had bestowed the two-fold gift of poetry and music. His patriotism had been proved in the field when he fought with Garibaldi, while he had repeatedly shown his keen appreciation of the merits of composers of other lands. The expectations formed of his "Nerone" and "Orestide" were thus happily expressed: "He will, I have no doubt, admit that he has kept his 'Nero' locked up too long in his desk; there is also, if I mistake not, a '*scriptus*,' '*nequid finitus Orestes*.' The brilliant success of his earlier works affords a happy augury of the fame he is destined one day to win from these unpublished compositions." It only remains to be added that after the ceremony of conferring the degrees, M. Saint-Saëns gave an Organ Recital in Trinity College Chapel. The eminent French musician not only played Bach's Prelude in E flat and his own clever Fantaisie in the same key, but also delighted his hearers with two masterly improvisations, one of which took the form of a fully developed fugue.

PIANOFORTE RECITALS.

THE Recital of Madame Berthe Marx, at St. James's Hall, on May 27, may pass with brief record. Beethoven's Sonata in F minor (Op. 57), the "Appassionata," was the principal feature in the programme; but the delicacy and

purity of style which characterise the French artist were displayed to greater advantage in some clavier pieces by Couperin, Daquin, and Rameau, three of Mendelssohn's "Lieder ohne Worte," Bach's Preludes and Fugues in C minor and D major, from the first book of "Das Wohltemperirte Clavier," and minor pieces by Schubert, Schumann, Chopin, Weber, and other composers.

Among the crowd of Recital-givers, M. Diémer was overlooked last month, but as he won very slight favour from London amateurs the omission is not of much consequence. At his first performance, on May 17, he offended the small audience by a ridiculous transcription of Mozart's Overture to "Die Zauberflöte," and his manner of rendering clavier pieces by Couperin, Daquin, and Rameau was too modern to give satisfaction to those who study antiquarian music for the keyboard. On the other hand, excellent technique was displayed in Beethoven's Variations in C minor and Chopin's Fantasia in F minor (Op. 49). At his second Recital, on May 29, M. Diémer gave a very French performance of Schumann's Etudes Symphoniques, and his interpretation of pieces by Chopin lacked distinction and poetic feeling. As regards technique, however, his playing at both Recitals was well-nigh faultless, and this fact goes far to account for the great esteem in which he is held in Paris as a teacher.

On May 31 Miss Margarethe Eussert gave a second Recital at the Princes' Hall, and was heard to advantage in some minor pieces by Scarlatti and D'Albert, but was unsatisfactory in her Chopin selections, and seemed nervous in Beethoven's Variations in C minor and Bach's Chromatic Fantasia and Fugue, both of which have been heard too frequently this season.

On Friday, the 2nd ult., little Raoul Koczalski made his appearance in St. James's Hall, and his playing more than confirmed the striking impression he made at his first, and to a less extent at his second Recital at Princes' Hall. He gave a highly finished rendering of Beethoven's early Sonata in C minor (Op. 10, No. 1), his playing of the slow movement being marked by extraordinary poetic feeling. Equally, if not more impressive was his interpretation of Chopin's Nocturne in D flat, and the Marche Funèbre, though the latter was taken at an unusually slow pace. Other pieces by Mendelssohn, Schubert, Tchaikowsky, Moszkowski, Paderewski, and himself were also played with consummate excellence, leaving out of account the tender age of the executant.

Four days later, that is to say on the 6th ult., the platform of St. James's Hall was occupied by another infant prodigy, but this time a little girl named Frida Simonson, concerning whom there had been much of the puff preliminary. Having amused the audience by her curious little bow, which was repeated at frequent intervals, she seated herself at her instrument and went through a number of selections, on the whole well adapted to her present physical means; and especially in some harpsichord pieces by Bach, Handel, Scarlatti, and other composers she displayed a remarkably pure singing touch and wonderful neatness in execution. Obviously, however, she has not yet grasped the spirit of modern music, and she should be promptly withdrawn from public life and her unquestionable talents permitted to develop in a natural and healthy manner.

A performance of a more legitimate character was given by Miss Fanny Davies on the following afternoon. It is always a treat to hear the young English pianist in Schumann's music, for with the exception, perhaps, of Mr. Leonard Borwick, she more thoroughly enters into the spirit of the German master than any other executant now before the public. Her interpretation of the beautiful "Kreisleriana" on this occasion was remarkable at once for intellectual strength and poetic feeling. Six of Chopin's Preludes, including some numbers not frequently heard, were rendered with equal finish but less expression. Mendelssohn's Prelude and Fugue in B minor from Op. 35 and several smaller pieces by other composers were included in the programme, among them being a very charming little sketch called "La Gondola," by L. Heritte Viardot. Miss Marguerite Hall contributed songs by Beethoven, Max Bruch, Goring Thomas, and Brahms with much artistic effect.

Miss Emma Barnett's annual Recital took place on the following afternoon, at the Princes' Hall. Her rendering

of Beethoven's Sonata in A (Op. 101) and Schumann's "Papillons" (Op. 2) was not remarkable; but special mention should be made of a new series of "Characteristic Studies," with appropriate titles, by her brother, Mr. J. F. Barnett. These are agreeable little sketches, useful for practice, and piquant and melodious. Madame Clara Samuëll was happy in her choice of English songs and in their execution.

On the 9th ult. the Princes' Hall was occupied by Mr. Edgar Hullah, a sound and conscientious, if not specially brilliant executant. He displayed excellent technique in Beethoven's difficult Variations and Fugue in E flat, and also in Rubinstein's pretentious but not very satisfactory Sonata for violin and pianoforte in B minor (Op. 98), in which he was associated with Mr. Emile Sauret. Smaller pieces by various composers were included in the programme.

Mr. Buonamici, the well-known Florentine pianist, who has been heard here on several previous occasions, gave a Recital at Princes' Hall on the 13th ult. Mr. Buonamici, it will be remembered, is a pupil of Liszt and bears the impress of the master in a remarkably delicate touch. This was exhibited in Beethoven's "Waldstein" Sonata, the Rondo in G from Op. 51, and three Minuets; and was shown to still greater advantage in some of Chopin's Studies and pieces by Raff.

Mr. Stojowski, who gave a Recital on the 16th ult., first appeared here two years ago, but then he did not attract much attention. During the interim, however, some of his compositions have won favour and this may account for the unusually large audience that gathered in St. James's Hall. It cannot be said that Mr. Stojowski's playing showed much individuality of style and expression. The touch was light and delicate and the execution on the whole neat and refined, but the manner of performance was somewhat frigid and impassive. The programme was rather peculiarly constituted, prominence being given to Slavonic composers such as Paderewski, Tchaikowsky, Zelenski, and Moszkowski; but it was certainly not less interesting on that account. The only piece of any length, however, was a Sonata in G for pianoforte and violin, from Mr. Stojowski's own pen, in which he was assisted by his compatriot, Mr. Gorski. It is a bright and animated work in three movements, of which the last, a theme with variations, is the cleverest, Slavonic character being perceptible throughout in the phraseology. Some smaller pieces, including three numbers of a set of Danses Humoresques (Op. 12), also pleased greatly.

In respect of public appreciation, the one Recital of Mr. Paderewski, which took place on the 20th ult., ought to command special attention; but there was nothing in the programme to which lengthy criticism would be applicable. The enormous audience which filled St. James's Hall from end to end was drawn together simply by the magic of the Polish artist's name, and it is only fair to add that he never more fully justified the confidence musical amateurs repose in him than on the present occasion. The extravagance which marred his efforts when he first appeared in London is no longer perceptible, and if there was a fault in his playing on the present occasion, it was the accentuated delicacy of his manipulation in Beethoven's Sonata in E flat (Op. 31, No. 3) and other numbers in which more masculine vigour was desirable. Schumann's "Papillons" were delivered with incomparable piquancy of touch and general execution, and there was a charming sense of individuality in the rendering of some small Chopin pieces, including the Study in F (Op. 25) and the Waltz in A flat (Op. 34), the latter being warmly encored. At the close of the Recital there was a prolonged demonstration, which resulted in seven recalls and two or three encores. Mr. Paderewski is certainly the most popular among pianists at present before the public.

A few words of approval may be given to Miss Verne, formerly known as Miss Mathilde Wurm, who gave a Recital at St. James's Hall on the 23rd ult. She played in a sound and conscientious manner, if with insufficient warmth of expression, Schumann's Fantasia in C, various minor pieces by Chopin, Saint-Saëns, Liszt, Weber, L. Heritte Viardot, and Bach's "Italian" Concerto, being at her best in the last-named work.

On Saturday afternoon, May 27, Mr. J. H. Bonawitz gave a successful Recital at the Princes' Hall, the earnest

musician being perhaps at his best in Mozart's second *Fantasia* in C minor, which he played with all the delicacy and finish which the music demands. Beethoven's early and Mozart-like *Sonata* in E flat (Op. 7) was also played with needful refinement, and the programme included Schumann's *Fantasia* in C (Op. 17) and works by Chopin, Weber, and Liszt. Variety was afforded by the four musicianly and pleasing new songs and a vocal duet from the pen of Mr. Bonawitz, which received due justice from Miss Sylvia Wardell and Mr. Arthur Oswald.

CHAPEL ROYAL CONCERT.

ANOTHER blow has been struck at precedent by the Concert given on the 19th ult., in the presence, amongst others, of the Princess of Wales and her two unmarried daughters, in the Picture Gallery of Bridgewater House, by the Children and Gentlemen of the Chapel Royal, St. James's. This unwonted step proved highly successful, a result in some measure due to the circumstance that the programme was made up of works by composers either in the past or the present connected with the Chapel Royal. For more than one reason there was warrant for commencing with "My bonny lass she smileth," by Thomas Morley, who was a Gentleman of the Chapel Royal so far back as 1592. John Stafford Smith's "Return, blest days," was finely given by Messrs. Taylor, Gawthrop, Guy, and Shepley, and the commanding genius of Henry Purcell was represented by "Arise, ye subterranean winds," sung with dramatic force by Mr. W. H. Brereton, who was vainly asked to repeat this masterly effusion. W. Beale's glee "To a kiss" was sung, and the honoured name of Sir John Goss was bracketed with "There is beauty on the mountain." Examples of living composers were afforded by Sir Arthur Sullivan's "I heard the nightingale" and "Brightly dawns our wedding day" ("The Mikado"), in Mr. Fred. Bevan's ballad "But one," and in two elegant songs by Dr. William Creser (present Organist of the Chapel Royal), "Shall I, wasting in despair?" and "Heart of me, why do you sigh?" The last-named musician officiated at the pianoforte at this exceedingly interesting Concert.

MUSICAL GUILD.

THE third Concert, given at Kensington Town Hall, on May 30, drew the largest audience which we have ever seen at these Concerts, and the applause was as frequent and as hearty as could have been wished by all interested in the welfare of this deserving Society. Professor Stanford's splendid Pianoforte Quintet, one of his most masterly and enjoyable efforts, opened the programme, and was played by the composer, Miss Isabella Donkersley, Messrs. Wallace Sutcliffe, Alfred Hobday, and Paul Ludwig with exhilarating vigour and spirit. Of the four movements the strikingly original *Scherzo* (a remarkable movement) met with the greatest applause, the audience evidently wishing to hear it a second time. Why is such a fine specimen of contemporary chamber music as this Quintet not more frequently performed? Miss Ethel Sharpe played the "Lullaby" and No. 3 from Brahms's recently-published *Intermezzi* for pianoforte (Op. 117) with exquisite refinement and so as to reveal yet new beauties in these delicious pieces. Mr. Edward Ingham, an able flautist, was heard in Saint-Saëns's *Romance*, a charming trifle, and a finished performance of Mozart's *String Quintet*, led by Miss Winifred Holiday, brought the Concert to a close. Mr. Henschel's beautiful new *Vocal Quartets* (Op. 51) were sung by Miss Nancy McIntosh, Mrs. Lee, Messrs. H. McKinley and Kennerley Rumford, of whom the first-named lady especially distinguished herself by the intense expression she put into the music.

At the fourth and last Concert, on the 13th ult., Spohr's melodious *Septet* for pianoforte, strings, and wind, received a very fair interpretation, Miss Annie Fry being excellent at the pianoforte. Dvorák's *Terzetto* for two violins and viola, a trio in miniature, has an interesting *Larghetto* and *Scherzo*; the other two movements are less striking. Messrs. A. Bent, Stephenson, and Hobday did much justice

to the piece. Miss Annie Grimson, Miss Winifred Holiday, and Mr. Paul Ludwig played Schumann's *Pianoforte Trio* in D minor in very good style, and Miss Nancy McIntosh sang songs by Handel, Massenet, and Henschel very agreeably. There was a very good attendance, and we are pleased to find that the Guild will resume its Concerts in the winter.

ROYAL COLLEGE OF MUSIC.

WE have to chronicle only two Students' Concerts this month, and at each we heard performances of quite exceptional interest. The Chamber Concert, on the 8th ult., opened with Beethoven's "Storm" Quintet for strings (Op. 29), very artistically played by Misses Jessie Grimson, Lilian Wright, Messrs. Leonard Fowles, William Ackroyd, and Thomas Hill. Miss Marie Motto distinguished herself greatly by her rendering, alternately spirited and expressive, of the second book of Max Bruch's charming Swedish Dances for the violin, and Miss Blanche Wyatt sang Schubert's song "Der Hirt auf dem Felsen" tunefully and fluently, though somewhat coldly. The chief interest of the Concert, however, lay in the first appearance of Mr. Albert Archdeacon, a young singer of the very highest promise. We speak advisedly when we say that we have never heard a more remarkable performance at any Concert than his singing of *Wolfgram's* "Address to the Evening Star" from "Tannhäuser." His voice is of most beautiful quality, his intonation absolutely perfect, and he sings with an ease and a finish and a masterly expression which are quite astonishing in a student. Mr. Archdeacon should have a brilliant future before him.

On the 16th ult. an Orchestral Concert was given in St. James's Hall, when the programme included Schumann's "Manfred" Overture (perhaps the most striking proof of how nearly its author in his most inspired mood approached Beethoven), Bach's *Clavier Concerto* in E, neatly played by Miss Katharine M. Ramsay, Bruch's *Third Violin Concerto* (Op. 58), Berlioz's exquisitely orchestrated song "The Spectre of the Rose," from his "Nuits d'été," and Beethoven's *Romantic Symphony* (No. 7). Although not quite equal to the best which we have heard at the College, the performances of the orchestra, and more especially of the strings, were distinguished by precision of attack, careful phrasing, and admirable spirit. The second violins, although numerically stronger than the firsts, were much inferior to them in tone, which fact became very noticeable in the imitative passages in the *Finale* of the *Symphony*. This should be remedied on future occasions. Of Miss Grimson's performance of Bruch's *Concerto* we have spoken on a former occasion; it is in every respect deserving of very high commendation; her technique especially is excellent. Miss Clara Butt's singing of Berlioz's lovely song was worthy of her rapidly-grown and well-deserved reputation. It could hardly have been improved upon. Professor Holmes conducted.

ROYAL ACADEMY OF MUSIC.

THE summer Orchestral and Choral Concert of the Royal Academy of Music took place at St. James's Hall, on the 19th ult., under the direction of Dr. A. C. Mackenzie. The principal piece in the programme was Dvorák's beautiful and original *Mass* in D, which was given for the first time in London. We spoke of the work at some length when it was produced at the Crystal Palace in March last, and need only add that a second hearing more than confirms the impression then made of its merits, and the masterly way in which the composer has gained effects with rigid economy of means. That this last quality will be fully appreciated by choral societies goes without saying. The solo parts were taken by a semi-chorus of sixteen voices in accordance with Dvorák's directions, and the general performance showed that the *Mass* had been carefully rehearsed. A miscellaneous selection followed, the most conspicuous feature being a *Serenade* for strings by Volckmann, which was admirably played by the *ensemble* class. Two movements from Goetz's fine *Quintet* in C minor (Op. 16) brought the Concert to an effective conclusion.

PROFESSOR VILLIERS STANFORD'S NEW MASS.

THE Festival of St. Philip Neri, at the Brompton Oratory, was made the occasion of the first performance of Professor Villiers Stanford's Mass in G (Op. 46), written in December last, and dedicated "To Thomas Wingham, in sincere regard." Excellently performed by a large choir and a full orchestra, supplemented by the fine organ, at which Mr. d'Evry, the recently-appointed organist, presided with admirable skill; and associated with the gorgeous and impressive ritual of the Church of Rome, the devotional spirit of the music, which is its chief characteristic, was most happily accentuated. The expressive settings of the Kyrie and Gloria, although naturally differing in character, are alike remarkable for repose of tonality, which imparts a solidity and restfulness to the music admirably in accordance with the spirit of the text. The Credo, the most elaborate portion of the Mass, contains much clever contrapuntal writing. At the words "Et incarnatus" the vocal parts are taken up by solo voices; the passage "Passus et sepultus est" is set with due solemnity, and a dignified fugal subject is introduced with the words "Et vitam." The Sanctus might serve as a model for modern church music, and the Benedictus includes an effective quartet. The scoring not only reveals the hand of a master, but also that of one who knows how to support and help the vocal parts. The soloists were Master Folkhard and Messrs. Russon, Pearson, and Tabb. Mr. Barclay Jones, the musical director of the Oratory, conducted.

PLAINSONG AND MÆDIEVAL SOCIETY.

THE two most recent Lectures delivered before the Members of the above Society were of considerable interest. At the first, on May 25, Mr. Abdy Williams discoursed upon the rhythm of plainsong; and at the second the Rev. Howard Frere read a paper on plainsong by hymnody. Mr. Abdy Williams said that in the earliest days of plainsong, rhythm was as important a factor as it was now in mensural music. When, however, men began to sing in parts, the delicate accentuation of the words, which formed the rhythm, became less regarded, and ultimately, with the development of counterpoint, the *cantus firmus* was so slowly sung that all rhythm in it disappeared. There were two classes of rhythm—viz., strict, as used in poetry and mensural music; and free, as used in prose or prose-poetry, like the Psalms. In all rhythm it was of the first importance to secure a correct pronunciation of the words allied to plainsong. There were two kinds of plainsong—viz., syllabic, in which each syllable was sung to a single note, and which entirely depended on the accent of the words for its rhythm; and melismatic, in which groups of notes were sung to single syllables. The rhythm of the latter greatly depended on the music, the notation of which was intended to be a kind of pictorial representation of how each group of notes was to be sung.

The Rev. Howard Frere began his Lecture, delivered on the 22nd ult., by some pertinent remarks upon the difference between mediæval and modern ideas concerning the subject of hymns. Metrical hymnody in the West entered under the authority of St. Ambrose, who, we were told, adopted it as a means of supporting the failing courage of his followers against the persecutions at Milan by the Arians. Subsequently St. Benet incorporated "Ambrosiani" into the course of services which he planned for his monks; but the conservatism of the city of Rome refused to admit them into the church service until the end of the twelfth century. When admitted, each Breviary had its fixed set of hymns, which recurred every year. The earliest melodies would seem to have been very simple in character, but later they became more elaborate and contained groups of notes sung to one syllable. They seemed to have been written on a different principle to that of the Gregorian chant—i.e., with more regard to the terminal note, which most frequently recurred; while in the Gregorian chant the dominant note was the most dwelt upon.

At both Lectures an interesting series of musical illustrations were well sung by the Plainsong Choir, under the direction of Mr. Abdy Williams.

MUSICAL ASSOCIATION.

AT the final Meeting this season of the members of the Musical Association, at which Sir John Stainer presided, the Rev. Francis L. Cohen read an exceptionally interesting paper on the "Ancient musical traditions of the Synagogue." Mr. Cohen is a Jewish Priest, and consequently has been trained in the traditional method of cantillation, which he said had been accurately transmitted from father to son since the time it was originally introduced into Hebrew worship. Since the days when the Temple stood pre-eminent for its elaborate and highly organised musical service, there had been ingrained in the Jewish nature an affection for melody; and continuous contemporary testimony in Hebrew literature bore witness to the extent to which the Jew had delighted to associate his daily worship, and even his literary exercises, with some form of vocal tune-fulness. As tradition required the celebrant of the services to utter every word with the singing voice, it was found expedient from an early date to employ a professional reader or precentor. Thus, down to the present time, there had been a sequence of specialists in Hebrew melody. This implied a faithful preservation of the older chants, which had always been melodiously definite. For the object of the paper the lecturer rejected all four-part choral music which belonged to the present generation. He also set aside all melodic passages which were obviously but echoes of modern tonality; also tunes set to texts of measured rhythm, since Hebrew verses measurable by rhythmic alternation of stress and non-stress were, at the very earliest, the product of mediæval Arab influence. For a similar reason, almost the whole of the traditional music of that important section of the Jews which long dwelt in Spain was set aside, its Moorish origin being apparent. There, however, still remained a large quantity of ancient Jewish music of fascinating interest. The oldest vocal traditions of the Synagogue were enshrined in the *Neginoth*, or accentual cantillations of Scripture. These Jewish systems of declamation were far brighter and more expressive than any other ancient cantillation. There was little doubt but that the Jewish cantillation existed in a highly developed form long before any notation for it was invented. The accents themselves—the mere dots and strokes—were probably evolved by the Massoretic school of Tiberias, about the seventh century. To a certain extent they resembled the signs of the ancient Gregorian Ritual books, but their functions were more complex. They marked the tone-syllable of each word, indicated a most delicately-shaded syntactical punctuation, and denoted a chant which, with scrupulous fidelity, showed the mutual relation of the words of the text. The signs were some thirty in number. In all essentials Hebrew music, in the days of the second Temple, was founded on the same Asiatic systems as was the Greek music of the same period; and there was good reason for the assumption that the Psalms were chanted in the Temple in a form tonally parallel to the Plainsong of the Western Church, and more so to the Antiphons of the Byzantine Greeks. It by no means followed, however, that these churches had inherited the authentic Temple traditions. Gevaert had proved that the Christian chant first came into existence in Asia Minor and passed to the West by way of Antioch, Byzantium, and Rome; and it was important to remember that the Plainsong was originated and developed by men avowedly hostile to any form of Judaism.

The interest of the Lecture was very greatly enhanced by the numerous musical illustrations of the ancient traditional cantillations which were admirably sung by Mrs. Cohen, herself the daughter of one of the most eminent *Hazanim* or Precentors of the day. The music, which largely partook of the nature of recitative, was remarkable for its florid Oriental character and the fidelity and peculiar expressiveness with which it followed the varying sentiment of the text.

LONDON GREGORIAN CHORAL ASSOCIATION.

THE twenty-third anniversary Festival of this Society was held in St. Paul's Cathedral, on the 8th ult. According to the printed statement, the objects for which it was formed are to circulate information on the subject of the Ancient Plainsong, to amend the actual performance of the

authorised music of the Church, and, by well-conducted services, to exemplify the various portions of the Plainsong, as set to our English Book of Common Prayer. It is further said that the restoration of Plainsong is to be regarded as an addition to the resources of musical art as applied to public worship, and by no means opposed to its true development. All this is perfectly laudable, and the service book on the occasion of the recent Festival gave sufficient evidence of the liberal views held by the Association. The first processional hymn was "Come, love and might," the melody from "Les Principaux Chants Liturgiques," and the second, "Let God arise," words by the Rev. Dr. Littledale and music by Mr. A. H. Browne. The Psalms and Canticles, with their several antiphons, were, of course, sung to Gregorian Tones; but the Anthem was Sir George Elvey's bright and distinctly Anglican composition "Praise the Lord and call upon His Name." Two more Gregorian hymns and one more Anglican completed the music of the service. The effect of the choir of 1,000 voices, reinforced by wind instruments and supported by the vast congregation, was very impressive, and the general precision of the large force testified to the musicianly care exercised by the Organist, Dr. Warwick Jordan.

THE "GOLDEN LEGEND" AND "THE REVENGE" AT SALISBURY.

Of the many important Concerts arranged and carried out by the Rev. E. H. Moberly, that which took place in Salisbury, on the 16th ult., was the most important. Encouraged by the success of the great "Elijah" Concert in that city in 1891, Mr. Moberly decided to repeat the experiment and give this year a performance of Sir Arthur Sullivan's "Golden Legend" and Professor Stanford's "Revenge" on festival lines. The Corn Exchange, the only sufficiently large building available, was once more turned into a concert-room and an organ specially erected for the occasion. The services of a complete and thoroughly efficient orchestra, numbering nearly ninety players, with Mr. A. Burnett as leader, were secured, and, together with a chorus 350 strong, consisting of the Test Valley and Avon Vale Musical Societies (organisations established and directed by Mr. Moberly), the Sarum Choral Society, and a few members of the Bristol Festival Choir, formed a force capable, under skilful direction, of great things. That Mr. Moberly had made the most of his material was evident from the performance, the "Golden Legend" being given in a manner worthy of the work. The performance of the Prologue was realistic in the extreme, the difficult orchestral passages being played to perfection, and the singing of the chorus highly effective. Throughout the cantata this excellence was maintained. The band was in every way equal to the demands made upon it, playing with refinement and confidence. The choral work was deserving of the warmest praise, and it is safe to assert that nothing so fine has been heard in Salisbury before. The tone of the voices was excellent, and the clear enunciation of the words a feature worthy of high commendation. Admirable, too, were the solo vocalists, Miss Margaret Macintyre, Madame Belle Cole, Mr. Ben Davies, and Mr. Watkin Mills. It would be difficult to imagine anything more beautiful than the rendering of the music allotted to *Elsie* and *Prince Henry* by Miss Macintyre and Mr. Davies. Madame Cole's noble voice told well in the part of *Ursula*, and Mr. Mills gave a thoroughly characteristic reading of *Lucifer's* music.

The performance of "The Revenge" was of an equally high order. The declamatory choral parts were given with fine effect, and the important orchestral writing could not have had a better rendering. There was great enthusiasm at the close, and the Conductor (Mr. Moberly) received a well-deserved ovation from the immense audience which crowded the spacious building.

It should be added that the Rev. H. W. Carpenter played the specially-built organ, which, unfortunately, proved to be an instrument wholly unworthy of the occasion.

ENGLISH MUSIC IN LEIPZIG.

(FROM A CORRESPONDENT.)

On Friday, May 26, took place the first Concert of the newly-founded Sterndale Bennett Society. Only works of

English composers were given, the performers being of British or Colonial nationality. The Concert opened with Sterndale Bennett's Trio in A major (Op. 26) for pianoforte, violin, and violoncello, and ended with a Sonata in G major for pianoforte and violin, composed for the occasion by Mr. E. Hutcheson. Between these two works several songs—viz., "Let me dream again" and "The Lost Chord" by Sullivan, and "Absent, yet present" by Maud V. White, as well as the following pianoforte *solis*: No. 1 of Three Musical Sketches, "The Lake" (Op. 10), by Sterndale Bennett, and a Nocturne in A major by J. Field—were performed. The Trio has a fresh and healthy tone throughout, and, in spite of its brevity, shows remarkable completeness and fulness. The second movement and the *Finale* (*Allegro feroce*) especially took the attention of the audience. The performance, which was most praiseworthy throughout, was in the hands of Miss Jessie Middleton (pianoforte), Mr. E. Jenkinson (violin), and Mr. T. Jackson (violoncello). The pianoforte solos were rendered by Miss Middleton, who proved herself possessor of a well grounded technique; but the Nocturne was played in rather too dry a style; this otherwise talented young lady evidently did not enter quite deeply enough into the spirit of this beautiful composition. The Sonata was a highly interesting work, boldly constructed, and worked out in a most complete manner, though the pianoforte part in certain places was somewhat overburdened. The young and gifted composer played the pianoforte part, which bristles with technical difficulties, with great finish. Mr. Jenkinson (violin) efficiently seconded him. The songs were rendered by Miss E. Walker of Dresden, who possesses a very sympathetic voice and whose soulful delivery was a real and undisturbed enjoyment. Mr. Hutcheson accompanied most discreetly. The whole Concert was received by the large audience with well deserved applause, which was at times most enthusiastic. The fast growing Society may look back upon its first Concert with pride. May it have many such successes in the future!

OBITUARY.

WE regret to announce the death of Major GEORGE ARTHUR CRAWFORD, on the 9th ult., at his residence, Arpley Lodge, Sevenoaks, aged sixty-five years. The deceased was well known in the musical world, especially in connection with sacred music and hymnology. He was the author of several articles in THE MUSICAL TIMES, notably of a review of "Clement Marot et Le Psautier Huguenot," by M. Douen. He did good work both in Sir George Grove's "Dictionary of Music" and in Mr. Julian's "Dictionary of Hymnology," in which, in addition to several articles and general help in revision, he compiled the elaborate cross-reference index. He also compiled the biographical index in the "Irish Church Hymnal," which was the first and most perfect of its kind. He was a prominent member of the Musical Association. His wide knowledge and experience, combined with extreme thoroughness and accuracy, made his work especially valuable.

France has lost a distinguished singer in the baritone JEAN VITAL ISMAËL JAMMES—better known by his stage name Ismaël—who died recently at his villa, near Marseilles, in his sixty-seventh year. He was born at Agen on April 28, 1827. His parents being unable to pay for his musical education, he tramped to Bordeaux and thence to Nantes, earning his means of existence on the way as a "wandering minstrel." He became a member of the choir at the Grand Théâtre at Nantes, and there made his first appearance as a soloist. After singing in various towns, he was engaged by M. Carvalho for the Paris Théâtre Lyrique in 1863, where he created the part of *Zurga* in Bizet's "Pêcheurs de Perles." In 1871 he joined the Opéra Comique, of which he became a favourite and highly esteemed member. He retired some years ago.

At Budapest there has just died, in his eighty-fourth year, General Musikdirektor FRANZ ERKEL, the Nestor of Hungarian musicians, and, after Liszt, the most distinguished and also one of the most popular composers of his country. He was the founder and, until a few years ago, the most successful writer of Hungarian National Opera, his principal works being "Hunyady Laszló," composed exactly fifty

Seek ye the Lord.

July 1, 1893.

ANTHEM FOR SOLO AND CHORUS.

Isaiah lv. 6, 7.

Composed by CHARLES BRADLEY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Larghetto.

VOICE.

Larghetto.

ORGAN.

p Svo.

Ped.

SOPRANO (OR TENOR) SOLO.

Seek ye the Lord while He may be

rall. *a tempo.*

found, call ye up - on Him while He is near, Seek ye the

senza Ped. *Ped.* *senza Ped.*

Lord while . . He may be found, . . call ye up - on Him, while He is

Ped.

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rall.

near, . . call ye up - on Him while He is near. . .

add reed.

rall. *pp* *a tempo.*

Ped.

The piano introduction consists of two systems. The first system features a treble clef with a melodic line in G major, marked 'rall.' and 'near, . . call ye up - on Him while He is near. . .'. The second system features a grand staff (treble and bass clefs) with a more complex accompaniment, marked 'add reed.', 'rall.', 'pp', 'a tempo.', and 'Ped.'.

SOPRANO.

Seek ye the Lord while He may be found, call ye up - on Him while

ALTO.

Seek ye the Lord while He may be . . found, call ye up - on Him while

TENOR.

Seek ye the Lord while He may be found, call . . ye up - on Him . .

BASS.

Seek ye the Lord while He may be found, call ye up - on Him while

p

This system contains the vocal entries for Soprano, Alto, Tenor, and Bass, each with their respective lyrics. Below the vocal staves is a piano accompaniment in G major, marked 'p'.

cres.

He is near, seek ye the Lord while . . He may be found,

cres.

He is near, seek ye the Lord while He . . may be found,

cres.

. . . while He is near, seek ye the Lord while He may be found,

cres.

He is near, seek ye the Lord, while He may be found, . .

Gt. Org. mf

Ped. 16-ft. open.

(2)

This system continues the vocal and piano accompaniment. It includes four vocal staves with lyrics and a piano accompaniment. The lyrics are: 'He is near, seek ye the Lord while . . He may be found,'; 'He is near, seek ye the Lord while He . . may be found,'; '. . . while He is near, seek ye the Lord while He may be found,'; and 'He is near, seek ye the Lord, while He may be found, . .'. The piano part is marked 'Gt. Org. mf' and 'Ped. 16-ft. open.'.

call ye up - on Him while He is near, . . call ye up - on Him while

call ye up - on Him while He is near, . . call ye up - on Him while

call ye up - on Him while He is near, . . call ye up - on Him while

call ye up - on Him while He is near, . . call ye up - on Him while

dim.

pp He is near. . . *mf* Let the wick - ed for - sake . . his

pp He is near. . . *mf* Let the wick - ed for - sake his

pp He is near. . . *mf* Let the wick - ed for - sake his

pp He is near. . . *mf* Let the wick - ed for - sake his

Andante maestoso.

mf accel.

way, . . and th'un-righ - teous man his thoughts; . .

way, . . and th'un-righ - teous man his thoughts; . . *mf* and let

way, . . and th'un-righ - teous man his thoughts; . . *mf* and let him re -

way, . . and th'un-righ - teous man his thoughts; . . *mf* and let him re -

f

ff 8 ft. only.

senza Ped.

pp

and let him . . re - turn un - to the Lord, and

him re - turn un - to the Lord, . . . un - to the Lord, and

turn un - to the Lord, un - to the Lord, . . and

turn un - to the Lord, . . the Lord, un - to the Lord, and

Ped.

cres. He will have mer - cy up - on him, . . up - on him, . . and

He will have mer - cy up - on him, up - on him,

He, . . He will have mer - cy up - on him, up - on him,

He will have mer - cy up - on him, up - on him,

Gt. mf *cres.*

f He will have mer - cy, and He will have mer - cy, and He will have mer - cy up - on

He will have mer - cy, mer - cy on

f He will have mer - cy, mer - cy up - on . .

f He will have mer - cy, mer - cy up - on

f *cres.* . . *cen* . . do. *f*

him ; for He will a -
 him ; for He will a -
 him ; and to our God, for He will a -
 him ; and to our God, for He will a -

bun - dant - ly par - don.
 bun - dant - ly par - don.
 bun - dant - ly par - don.
 bun - dant - ly par - don.

Suc. mf
Tempo lmo.
Ped. comp'd to Suc.

pp Seek ye the Lord while He may be found.
pp Seek ye the Lord while He may be found.
pp Seek ye the Lord while He may be found.
pp Seek ye the Lord while He may be found.
 Seek ye the Lord while He may be found.

ppp
Suc. to Ped. m.

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				THE LAST NIGHT AT BETHANY	2/0	2/6	—
				(Tonic Sol-fa, 1/-)			
				CHARLES WOOD.			
				ODE TO THE WEST WIND	1/0	—	—

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years ago, and since then performed over 300 times, and "Bank Ban." He composed also numerous songs, cantatas, &c. For several decades he was Conductor at the Pesth National Theatre. He was the progenitor of a whole generation of musicians, three of his sons having been conductors at Budapest.

We have also to record the following deaths:—

On the 1st ult., in his seventy-second year, KARL THIERFELDER, Musical Director in Oelsnitz.

On the 5th ult., at Augsburg, H. M. SCHLETTERER, Kapellmeister and writer on musical matters, aged sixty-nine.

At Liein, on May 12, FRANZ BRODSKY, in his eighty-seventh year. The deceased was well known as an excellent musician and very successful teacher. He was the last surviving descendant of an ancient house of Bohemian knights.

On the 17th ult., at Vienna, aged forty-three, HANS SCHRAMEL, founder of a well-known Quartet Society called after him, and one of the most popular singers of Vienna. He was also the composer of numerous songs, dances, &c.

At Stuttgart, on the 9th ult., JOSEF SCHÜTKY, composer and singer, in his seventy-sixth year; sometime one of the most valued baritones on the German stage, and since 1854 engaged at the Stuttgart Court Theatre.

On May 20, at Chatou, AUGUSTE THURNER, well-known composer, pianist, and littérateur, aged fifty-nine. He was director of a Conservatoire of Music, which he founded fifteen years ago. His compositions include pieces for orchestra, pianoforte, and violin, and songs; he published also two books, entitled "Les Transformations de l'Opéra Comique" and "Les Reines de Chant" respectively.

At San Remo, the tenor OSKAR NIEMANN, son of the famous Wagner "Heldentenor," Albert Niemann. He sang in London at several Concerts some years ago. He was only thirty-one.

F. A. SCHULZ, in his eighty-third year, at Wolfenbüttel. He was the composer of many popular songs, some of which have become Volkslieder.

At Turin, aged sixty-five, PIETRO BERTUZZI, professor at the local Liceo musicale. At the age of eight he appeared in public as a violin prodigy; afterwards he became a pupil of Mercadante, and for thirty years he was solo violinist at the Theatre Royal, Turin. He composed about 200 songs, dances, &c.

ANTONIO BERTELOTTI, director of the State Archives, and erudite writer on musical subjects, in the Bulgarini Hospital, Mantua. He was the author of several valuable contributions to the history of Italian music from the fifteenth to the eighteenth centuries.

FORTUNATO MONINA, Chapel-Master at the Cathedral, Vigevano, aged fifty-five.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

A GOOD performance of Smieton's dramatic cantata "Ariadne" was given by St. John's (Redland) Choral Society on the 1st ult. The principal vocalists were Miss Marion Harris, Miss F. C. Jones, Mr. E. T. Morgan, Mr. V. Barnard, Mr. Gough, Mr. E. C. King, and Mr. T. Albery. Mr. A. E. Hill conducted. The work, which is new to Bristol, made a favourable impression, the good interpretation it received contributing to the appreciation it met with. The cantata was followed by several part-songs, which were spiritedly given, and by songs contributed by some of the principals.

The chief musical event of the month was the Festival of the Bristol Church Choral Union, which took place on the 13th ult., and it is gratifying to be able to record the fact that it was more successful than any which had preceded it. Not only was the number of members (739) taking part in the celebration larger than before, but the singing was much better, and the general excellence displayed was very marked. Mr. John Barrett was the Conductor and Mr. Geo. Riseley presided at the organ, as he has done since the establishment of the Union. The Magnificat and Nunc dimittis were sung to settings of Dr. E. J. Crow, and the anthems were Sullivan's "Who

is like unto Thee" and Gounod's "Sing praises unto the Lord." Suitable hymns were also inserted in the Festival book. The Service closed with Stainer's Sevenfold Amen.

A similar Festival of the choirs of the diocese of Bath and Wells took place in Wells Cathedral on the 14th and 15th ult. Following a special musical service, in which the choristers and songmen of Bristol, Exeter, and Wells Cathedrals took part, held in the last-named city twelve months since, a committee was appointed to form a union of the parish choirs in the diocese of Bishop Hervey. Remarkable success attended the scheme, and nearly the whole of the choirs, numbering about 2,600 voices, joined. The body of singers being so large the committee decided to extend the Festival over two days, half of the singers assisting on the first day and the other half on the second day. The music in the Festival book was well chosen to suit the composite character of the choral forces, the Creed and Lord's Prayer being arranged in sentences or clauses, and copious directions being given for the chanting of the Psalms and the singing of the Canticles and Anthem—directions invaluable to country choirs. W. S. Vinning's setting in E flat of the Magnificat and Nunc dimittis was used, the anthem was Sir F. A. G. Ouseley's "It came even to pass," and Henry Smart's setting in F of the Te Deum was sung after the sermon. The hymns and the chants for the Psalms were well chosen. Mr. A. P. Standley, of St. Mary's, Taunton, conducted, and Mr. C. Lavington, of Bridgwater, presided at the organ. At this, the first Festival, a little roughness and unsteadiness were to be expected, but, as a whole, the service went well—remarkably so, considering all circumstances. The Dean of Wells preached a suitable sermon, in which he spoke of music as the handmaid to worship. Stainer's Sevenfold Amen, sung by the Cathedral Choir, brought the service to a conclusion each day.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

TO overtake arrears in the production in Dublin of musical works of recent composers seems to be the laudable task which the Dublin Musical Society has set itself during the past few years. The performances of Berlioz's "Faust," Verdi's "Manzoni" Requiem, Sullivan's "Golden Legend" and Festival Te Deum, Gounod's "Mors et Vita" and "Gallia," Parry's "St. Cecilia's Day," and portions of Wagner's "Tannhäuser" and "Lohengrin" bear witness to the enterprise of the Society, and to the ability and industry of its choir and conductor. The concluding Concert of the past season, which took place in the Royal University, Earlsfort Terrace, on May 30, gave further evidence of the Society's desire to exhibit at least samples of a variety of schools. No large work was presented in its entirety on this occasion, but the programme included the Prelude to "Parsifal," the Prelude and first Act of "Lohengrin," Zingarelli's setting of the 122nd Psalm "Laudate Pueri," and Gounod's "Gallia." Miss Medora Henson, in addition to an unexceptionable rendering of the music of *Elsa*, sang Gounod's song "Plus grand dans son obscurité"; Mr. Eugène Oudin interpreted the music of *Telramund* and that of the *Herald* with consummate art and discretion, and also displayed his dramatic style to much advantage in Verdi's scena "O sommo Carlo" from "Ernani," the *Templar's* soliloquy from Sullivan's "Ivanhoe," and Gounod's Arabian war song from "Le Tribut de Zamora"; Mr. Iver McKay gave *Lohengrin's* music with excellent judgment and effect, and sang the showy tenor solo in Zingarelli's showy Psalm with very evident appreciation of its Italian-operatic-church style. Mr. Aylmer Kelly sang the music allotted to the *King* with good tone and delivery. Although in some of the "Lohengrin" choruses the brass was unduly prominent, the entire performance of such a delicate and difficult selection was a triumph for the premier musical society of Dublin. Mr. Th. Werner led the strings, Mr. John Horan presided at the organ, and Dr. Joseph Smith conducted. The Society is indebted to Messrs. Novello, Ewer and Co. for publishing separately for the use of the choir at this Concert Act I. of "Lohengrin" and "O sommo Carlo," from Verdi's "Ernani."

The Dublin University Choral Society, at the final

Concert of the season (the Ladies' Concert), drew exclusively on the works of Handel. The performance was in the Dining Hall, Trinity College, on the 6th ult. "Joshua" and selections from "Judas Maccabæus" and "Deidamia" made up the programme. Mr. and Mrs. Henry Beaumont were the principal soloists, Sir Robert Stewart conducted, and Mr. James Culwich performed the accompaniments on a pianoforte, the services of a band being dispensed with.

The Annual Festival of Choirs in connection with the Dublin Diocesan Choral Association took place in St. Patrick's Cathedral on the 1st ult., and was a very great success. Six hundred voices, representing some thirty-five choirs, took part in the celebration, under the *bâton* of Mr. Charles G. Marchant, Mr. Raymond Revelle being organist. Dr. Stanford's Service in B flat, a chorus from Haydn's "Creation," and some well-selected hymns from the forthcoming Appendix to the "Church Hymnal" were the staple of the musical portion of the celebration.

The Dublin Diocesan Society of St. Cecilia held its Annual General Meeting on the 14th ult., at St. Saviour's Church, Dominic Street, under the presidency of the Bishop of Canea. Klein's Mass in D was sung by a specially trained choir, under the direction of Mr. W. J. Monypeny. It is to be regretted that this Society, which during fifteen years has been most active in the revival of Palestrina's and other classical Masses and church music, finds itself in financial straits; and it is to be hoped that means may be found to enable it to continue its useful work.

Considerable interest is felt in the competition for School Choirs promoted by the Royal Irish Academy of Music on the lines of the London School Board competitions. The display was announced to take place at the Academy on the 29th ult., Mr. and Mrs. J. Spencer Curwen, Sir Robert Stewart, and Mr. Thomas Mayne having promised to act as judges.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE Edinburgh Bach Society brought its fifth season to a successful close by a double Concert, in the Queen Street Hall. The first evening was devoted to instrumental music, and an excellent performance of the D minor Clavier Concerto by Miss Lichtenstein was the most satisfactory number. Miss Rorie's reading of the "Italian" Concerto won a well deserved recall, and the D minor Concerto for two violins (Messrs. Dambmann and McKenzie), and that in A minor for violin (Mr. Dambmann) were also well received. The accompaniments were played by a string orchestra, under the direction of Mr. Franklin Peterson. The second part of the programme was given on May 7, when Mr. Waddell's Choir performed the "Christmas" Oratorio in a very careful and successful way. The choruses and the chorales in the work received every justice, and no less conscientious were the readings given by Mrs. Millar Craig ("Slumber, beloved," and "Keep, O my spirit"), Miss Gray ("Ah, my Saviour"), and Mr. Galloway ("Mighty King"). Mr. Stronach's efforts were scarcely so successful. A small but efficient orchestra rendered excellent assistance. Mr. Millar Craig conducted. The Society will begin next session under an entirely new *régime*, rendered necessary by its rapid growth. The membership has increased this year by no fewer than forty-four names, and the members have resolved to form a choir for the performance of the church cantatas. Professor Niecks continues to hold the post of honorary president, and Mr. Franklin Peterson the founder, and hitherto the hon. secretary of the Society, has been elected president. Several well known musicians have testified to their interest in the work of the Society by accepting honorary membership, among them Professor Sir John Stainer, Professor Villiers Stanford, Emeritus Professor Sir H. S. Oakeley, Professor Spitta (Berlin), Dr. A. C. Mackenzie, Mr. Georg Henschel, and others.

Mr. B. Luard Selby opened a new organ (built by Messrs. Gray and Davison) in All Saints' Church. Mr. Selby gave two highly successful Recitals, which were well attended.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

WITH the thermometer among the nineties everything in the form of indoor music has been at a discount during the

past month. Two Concerts, however, claim attention, one of these being that on the 17th ult. of the pupils of Mr. J. J. Monk, which is now come to be reckoned as a "hardy annual" and an event which stimulates the interest of the student while it exhibits to the best advantage the skill of the teacher. To single out individual performers or numbers in a programme of exceptional scope would be invidious, but upon the result of the whole all the participants are to be congratulated. The other event was the first public performance of the present term at the Music School, on the 15th ult., for which an excellent selection of music had been prepared. In addition to some capable solo work by the students the orchestra was placed more strongly in evidence than on any former occasion, and in every respect the Concert proved the best yet given at the Music School. The latter, it will be remembered, some time ago received civic recognition at the hands of the Lord Mayor of the city, and negotiations are now on foot which it is hoped will lead to the extending of a grant from the funds of the Technical Education Committee for the furtherance of the musical education of clever pupils of elementary schools.

The Philharmonic Society has taken initial steps in regard to mapping out a programme for next season. There are to be twelve Concerts as usual, and the greater number will, according to long established custom, be of a miscellaneous character. Two works which are novelties to people hereabouts are, however, decided upon—namely, Rubinstein's "Tower of Babel" and Liszt's "St. Elizabeth," and these will be gratefully accepted in Liverpool, although, like all other such things, they may have been a longer time than was necessary in finding their way hither. One other choral Concert will be devoted to Handel's "Messiah." Sir Charles Hallé remains Conductor of the Society.

Music would seem to be generally somewhat neglected at the meetings of the Liverpool Teachers' Guild, an organisation which is numerically strong as well as influential. With all the more pleasure, therefore, is an unusual departure to be recorded, this being an admirably prepared paper on Robert Schumann, read by the Rev. T. M. W. Lund at the closing meeting of the most recent season. The matter in question had been prepared and penned by Mr. H. Steudner Welsing, who, at its termination, gave some excerpts from the music of the writer named, these being as cleverly played as they were appropriately selected.

Mr. W. T. Best has written to the Corporation expressing his intention of resuming his Recitals at St. George's Hall, on the 1st inst. During his absence, Messrs. Grimshaw and Branscombe (of Liverpool), Kendrick Pyne (of Manchester), Perkins (of Birmingham), Peace (of Glasgow), Westlake Morgan (of Bangor), and B. Jackson (of the People's Palace, London) have performed on consecutive Saturdays. The Sunday Recitals have been abandoned till October next.

A request recently made by the Liverpool Sunday Society, that the Parks and Gardens Committee would arrange for the performance of music on Sundays in the places under their control, has been met with a negative for the reason that funds are not in hand for such a purpose. The Sunday Society itself now proposes to provide bands in one or more of the parks for a series of Sundays, provided the controlling committee will sanction such a departure, and that this will be the case can hardly be doubted.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

HANDEL has been very much to the fore in Oxford during summer term. "Acis and Galatea" was performed at the Keble College Concert on the 15th ult., and the Choral and Philharmonic Society included the Second Organ Concerto, the Overture to "Alexander's Feast," and a very large part of "L'Allegro" in the programme of its Commemoration Concert, in the Sheldonian Theatre, on the 19th ult. This programme was really a model of what music in summer should be, as it also comprised Haydn's genial "Surprise" Symphony and Wesley's beautiful unaccompanied double chorus "The

Praise of Music." It was unfortunate that the intense heat kept a great number of people away from the enjoyment of what can only be described as an ideal programme for the occasion. The soloists were Miss Florence, and Messrs. McKay and Mills. The last-named are old-established favourites, while Miss Florence made a most successful first appearance.

There are not many miscellaneous Concerts to record. The Oxford Gleemen gave a Smoking Concert on April 27; the Cowley St. John Society, which is now conducted by Mr. E. J. Day, gave Cowen's "Rose Maiden," on May 30; "Mr. Glynn's Band," an association of undergraduate musicians, held a very successful Concert on May 18; and Madame Albani's Concert-Party filled the Sheldonian Theatre on May 20. The chief feature of Mr. Farmer's Concerts has been the appearance of Otto Hegner and his sister.

There have been the usual College Concerts, but the interest of the programmes has not been very great. The day of miscellaneous programmes ought to be past; as far as raising interest in the audience is concerned it is already past. Yet nothing better was provided at University, Brasenose, Exeter, Worcester, Pembroke, and Magdalen Concerts, though at the last-named College a certain unity was maintained by giving a madrigalian character to the performance. It has been already noticed that Handel's "Acis and Galatea" was given at the Keble College Concert. At Merton (May 25) Cowen's "St. John's Eve" received a very fairly satisfactory rendering. Those who are responsible for the arrangements here seem to have realised that the skeleton band with which they have been content in recent years was a mistake, and a great improvement was to be observed on the present occasion. But there is still plenty of room for amendment in this direction. At the Queen's College Concert (May 26) both band and chorus were excellent, and a capital performance of Markull's "Roland's Horn" was given. But the chief event of this Concert, and indeed the chief musical event of the term, was the production of a new Symphony in F major by Josef Ludwig. This proved to be a work admirable in every respect. From beginning to end it was instinct with vigorous power, rising not infrequently to a height that was quite Beethovenian in its peculiar force and directness. At a first hearing the slow movement, which has a magnificent climax, and the *Scherzo* seemed the best movements; but as the effect of the last movement was damaged by an unlucky slip in the wind, this judgment may require revision. Considering the circumstances, the rendering was good on the whole, and the composer, who conducted, was most enthusiastically applauded at the close. The Symphony deserves and will probably secure wide acceptance.

MUSIC IN CHICAGO.

(FROM OUR OWN CORRESPONDENT.)

THE centre of musical activity has been transferred to the World's Fair, and the practice there of the divine art, under the able direction of Mr. Theodore Thomas, has become a distinct feature of exceptional value in the midst of so much that is elevating and inspiring in the "White City."

It is impossible in the brief limits of a letter to take even a cursory review of the varied elements which go to make up the noteworthy programmes prepared. One or two notable occurrences at most may be discussed. May 24 was signalized by the initial choral performance of the Apollo Club, which, under the direction of Mr. W. L. Tomlins, assisted by Madame Lilian Nordica, Madame Christine Nielson Dreier, Mr. Whitney Mockridge, and Mr. R. Plunket Greene gave a worthy and intelligent interpretation of Mendelssohn's "Elijah." The orchestral parts were played by the superb Exposition Orchestra, than which no finer body of musicians has ever been brought together in this country; and all the choral numbers of the immortal work were given with a precision of attack, pure volume of tone, and clearness of enunciation worthy the highest praise.

The next day, May 25, the same artists and Conductor, with the enlarged Columbian Chorus (1,200 voices) and the Exposition Orchestra gave, under most depressing climatic conditions, a careful and sympathetic interpreta-

tion of Haydn's "Creation" (first and second parts). The day was wretchedly cold and gloomy, the hall inadequately heated, and, as a necessary result, the audience somewhat restless. The artists, however, heroically ignored the state of things, and sang with excellent effect the several numbers allotted to them; while the chorus revealed in its work the exceptional competence of Mr. Tomlins as a choral director; this was more fully displayed yesterday, the 3rd ult., at a Concert which, in the midst of so much that is interesting, was quite unique alike in the work performed, the forces engaged, and the admirable results achieved. Twelve hundred of the school children of Chicago, whose musical training has been in the care of Mr. Tomlins, united in a Concert, of which the leading numbers were selected from the Children's Souvenir Song Book, compiled by Mr. Tomlins. The audience was not very large, for the day was singularly unpropitious, but this in no wise damped the ardour of the young folks who sang, *inter alia*, "Freedom, our Queen" (John K. Paine), "Columbus saw across the main" (Clayton W. Johns), and several other selections, with that wonderful purity of tone so hard to get from children, but which, when secured, is so beautiful and touching. Your correspondent sat with Mr. J. Phillip Sousa (the leader of our most famous military band), who doubtless voiced what others felt when, at the conclusion of a lovely chorus, beautifully sung, he murmured: "Children's voices—the most beautiful music in the world." It is a pleasure to note in this connection the admirable work accomplished by Mr. Tomlins, of which the latest, though by no means the least, is the enlisting of some of the most noted poets and musicians in behalf of the Children's Song Book just mentioned.

Later choral works promised during the Exhibition are "The Messiah," Bach's St. Matthew Passion, Handel's "Utrecht" Jubilate, Mendelssohn's "St. Paul," Bach's "A stronghold sure," Handel's "Judas Maccabæus," Berlioz's "Requiem," &c., so we can promise to our English friends—who will visit us, we hope, in large numbers—a "feast of good things." For certain of these Concerts your famous tenor, Edward Lloyd, has been engaged, and his coming is as usual looked for with pleasurable anticipation; the prospective visits of Dr. Dvorák, Dr. Mackenzie, and M. Camille Saint-Saëns are also elements of pleasure in store.

For the sake of musicians, artists, and art students not usually overburdened with this world's gear, who may be looking with some degree of longing, perhaps of planning, toward the World's Fair, it may not be amiss, even in a letter on musical matters, to state that all published statements about exorbitant charges, high rates of living, &c., are grossly exaggerated. Once landed in Chicago, the visitor finds it possible to secure excellent quarters at reasonable rates, and sees none of the evidences of greedy acquisitiveness with which the natives have been charged. Your correspondent can only add that after an Exposition experience which embraced Paris, London, Edinburgh, and Glasgow, he is glad to bear testimony to the fact that in some respects this is the greatest of them all, especially in its musical features, which include daily Orchestral Concerts under Mr. Thomas, Organ Recitals by the most distinguished resident and visiting organists, Choral performances on a vast scale, daily Concerts by noted military bands, also Chamber and Orchestral Concerts by visiting organisations—e.g., the Boston Symphony (Mr. Franz Kneisel, Conductor, *pro tem.*) and the New York Symphony (Mr. Walter Damrosch). Opportunity is also offered to hear distinguished *virtuosi* in their respective lines—notably, Mesdames Materna, Nordica, Blavelt among soloists (vocal), Messrs. Brodsky, Hekking, Sherwood, and other instrumentalists. A brief residence here will convince the most sceptical of the superb facilities afforded, and of the pre-eminent fitness of Mr. Thomas for the position to which he has been elected and from which certain "lewd fellows of the baser sort" have endeavoured to eject him vainly, fortunately indeed for sound art, but none the less meanly.

THE three Pianoforte and Violin Concerts given by Mr. Edgar Haddock at the Steinway Hall on Mondays, the 5th, 12th, and 19th ult., would certainly have attracted more

attention it they had occurred during a less busy month than that which we have just passed through, for each performance had some special features of interest. On the first occasion the programme was wholly made up of the music of Schubert and Schumann, and included the first-named master's Rondo Brilliant in B minor (Op. 70) and the latter's two Sonatas in A minor (Op. 105) and D minor (Op. 121). The pianist was Miss Pauline Sant Angelo, a young executant of more than ordinary promise. At the next Concert the clever and zealous young Leeds violinist brought forward Brahms's three Sonatas for pianoforte and violin, in G (Op. 78), in A (Op. 100), and in D minor (Op. 108), his associate on this occasion being Miss Verne. Songs by the greatest of living German composers were contributed by Mr. H. Chilver Wilson. Of greater significance was the last Concert, which consisted entirely of compositions by English musicians, none of which had previously been heard in public. The list was fairly representative of recognised and unrecognised composers, as a mere recital of the principal pieces will testify. They included Sonatas for pianoforte and violin by Mr. F. K. Hattersley and Dr. Alan Gray; pianoforte solos by Mr. J. F. Barnett, Mr. Algernon Ashton, Mr. G. Percy Haddock, Mr. Edward German, and Mr. Clement Harris; and songs by Professor Stanford, Dr. A. C. Mackenzie, Dr. W. Creser, Sir Walter Parratt, and Mr. G. P. Haddock.

The annual assemblage at the Crystal Palace of the Non-conformist Choir Union, on the 17th ult., possessed several features of interest. There were, for instance, two choral contests besides the Concert on the Handel Orchestra by 3,500 singers, some of whom had expressly journeyed from such distant districts as Yorkshire, Lancashire, Derbyshire, Nottinghamshire, Cheshire, and Wales. In class A three large choirs competed for the possession of a challenge banner presented by Mrs. Minshall (wife of the chairman of the executive committee), and for a cheque of five guineas, the victors being the East Dulwich Emmanuel Congregational Choir. The Conductor, Mr. James W. Lewis, received a silver-mounted *bâton*. Seven small choirs contested in class B, and the Tonbridge Wesleyan Choir won. Messrs. Josiah Booth, F. G. Edwards, and L. C. Venables were the adjudicators, and each choir was required to sing a set anthem as well as a secular piece of its own selection. Mr. Minshall presided at the afternoon Concert, and commendable performances were given of several anthems, part-songs, &c. Among those calling for special remark were "The Lord is loving" (Garrett), "Like silver lamps" (Baraby), "Praise the Lord, O Jerusalem" (E. V. Hall), "Thou wilt keep him in perfect peace" (Lee Williams), and Smart's "The Sea-King." It is gratifying to note this choir's constant progress in efficiency. Organ solos by Mr. Fountain Meen and instrumental pieces by the Crystal Palace Orchestra also secured close attention.

The London Sunday School Choir celebrated its coming-of-age Festival on the 21st ult., at the Crystal Palace, under very favourable conditions. The growth of an organisation that has been imitated on the other side of the Atlantic was proved by nearly 9,000 chorists—about 5,000 juveniles in the morning and almost 4,000 adults in the afternoon—taking possession of the Handel Orchestra, whilst the steady delivery of the majority of the pieces chosen for the occasion testified to careful rehearsal. Musically, the "majority" gathering of the choir was eminently satisfactory. The youthful contingent of the vocal army was conducted by Mr. J. Rowley, who, in Cowen's "The Children's Home," and other works, generally contrived to secure something like the effect he desired. In the subsequent programme, gone through by adults under the *bâton* of Mr. Luther Hinton, the meritorious rendering of Gounod's "Come unto Him," of Sir Joseph Barnby's specially-written hymn "The sower went forth sowing" (a tuneful composition that will find a welcome in many schools), of "To Thee, Cherubim" ("Dettingen" Te Deum), of Mr. Gaul's pretty new part-song, "Morning," and of "Calm is the glassy ocean" ("Idomeneo") was duly recognised. Miss Kate Cove assisted as soprano soloist, and besides presiding at the organ for the sacred pieces at the second Concert, Mr. David Davies conducted two pieces played by the orchestra associated with the Choir.

MR. ERNEST KIVER always presents some novelties of interest at his annual Concerts, and the one which he gave on May 31, at Princes' Hall, was no exception to the rule. It opened with a Trio for pianoforte and strings by Dr. Geo. J. Bennett, which, although performed for the first time, is evidently not of recent composition and hence cannot be considered a fair specimen of this clever young musician's talent. Our reason for supposing that the work is an early one is the comparatively uninteresting nature of the subject-matter, the coining of striking melodies being generally the one thing which does *not* go hand-in-hand with the acquisition of the arts of harmony, counterpoint, fugue, &c. The workmanship is of good quality and betrays careful study of the best models, but the work cannot be called effective or in any way remarkable. Mr. Kiver played some pieces by Chopin and Liszt in his well-known conscientious and finished manner, and proved himself quite equal to the difficulties of that wonderful compound of romantic beauty and downright eccentricity, Grieg's so-called Ballade (Op. 24). Mr. Gompertz gave an impassioned reading of Bruch's fine Romance in A minor; Miss Eleanor Rees sang several songs very charmingly; and a somewhat dull Pianoforte Trio by Eduard Schlutt completed the programme.

EXETER HALL was well filled on May 29, when the annual meeting of the Tonic Sol-fa College was held, under the chairmanship of the Right Hon. Lord Carrington (Lord Chamberlain). Sir Joseph Barnby, who was heartily received, said he was proud to be a member of the Tonic Sol-fa College, whose history had been one of long, arduous, energetic, and manful struggle. He hoped that the Legislature would assist the Tonic Sol-faists in spreading their method, a far greater and better method than that of Hullah, which had formerly official assistance. Other speakers were Mr. J. Williams Benn, M.P., Mr. Curwen, Mr. L. C. Venables, and Dr. Dunstan. The children of Fleet Road Board School, Hampstead, who hold the challenge trophy of the London School Board for singing, proved an attraction, their educational tests and rich tone being much admired. The South London Choral Association and Mr. J. A. Birch's Temperance Choral Society sang part-songs and an anthem at sight, securing frequent encores. Miss Edith Hands sang songs by Sir Joseph Barnby and Mr. Walter Macfarren, accompanied by the composers, with much taste and power. Mr. R. D. Metcalfe occupied the first half-hour with an Organ Recital.

THE Finsbury Choral Association may be congratulated upon the establishment of the new Metropolitan College of Music at Holloway. This Association has for some time been among the most enterprising of its kind, and its labours have now culminated in the formation of an Institution calculated to be of genuine advantage to the art. The increase in the number of students in four years from about 160 to considerably over 500 rendered necessary larger premises than those originally occupied by the teaching branch of the Association, and accordingly, as soon as possible, removal has been effected to more satisfactory quarters. Mr. G. W. Dale is the Principal of the new College, which the Lord Mayor declared open on the 23rd ult. In the course of the preliminary proceedings Dr. E. H. Turpin spoke of the immense strides made in music of late years as the result of tuition in great schools, and Sir Joseph Barnby stated that at the Institution in the City over which he presides there are no less than 3,500 students—an astounding fact, considering that the Guildhall School is situated in the midst of the busy haunts of men.

THERE was an interesting Orchestral Concert at St. James's Hall on May 30, the giver of the performance being Mr. Schönberger, whose sound and forcible performance of Beethoven's Pianoforte Concerto in G (No. 4) and Mr. Saint-Saëns's favourite work in G minor (No. 2) showed that the young executant is still making steady progress. The principal feature of interest, however, was the first performance of a Symphony in E minor, by Mr. Emanuel Moor, a young musician who first came under notice a few years ago as a pianist of a somewhat sensational type. The Symphony is noteworthy rather for the pleasing character of its themes than for excellence of workmanship, the construction of the first and last movements being rather

unsatisfactory. The two middle sections, however, show considerable talent, and the Symphony obtained a favourable reception. The Concert was conducted with much ability by Mr. Henschel, and four numbers of this esteemed musician's song-cycle, "Der Trompeter von Säkkingen," rendered by Hugo Heinz, gave relief to the instrumental programme.

The sixty-fifth Concert of the Musical Artists' Society, which took place at St. Martin's Hall, on the 12th ult., contained the usual number of new or unfamiliar works, none of which, however, were of an important character. Mr. Walter Wesché's Sonata for pianoforte and violoncello, though melodious and concise, is too much in the style of a bygone day. Mr. Erskine Allon's Suite for pianoforte, brilliantly played by Miss Dora Bright, is, on the contrary, almost too obtrusively modern. Mr. G. Gear and Miss Amy Hickling played an agreeable Romanza for violin and pianoforte, composed by the former. Two very charming songs by Dr. Creser were well sung by Mrs. Creser, and Mr. Arthur Appleby gave an excellent rendering of a baritone air from Massenet's "Roi de Lahore." Mendelssohn's Trio in D minor, which should have concluded the Concert, was not played.

The Concert given by the clever French pianist and composer, Miss Chaminade, on the 1st ult., in which she was assisted by Mr. and Mrs. Oudin, drew a very large audience to St. James's Hall. The programme consisted entirely of Miss Chaminade's songs, vocal duets, and pianoforte pieces of light calibre, and it was, therefore, open to the charge of monotony, though it is only fair to say that the listeners betrayed no sense of weariness, the applause being enthusiastic from first to last. There is no occasion to particularise, but it may be admitted that the Concert-giver displays a very graceful pen and a fund of piquant, if not very original melody, alike in vocal and instrumental sketches; and in the latter she evinces a pure and pearly touch and impeccable execution. Within the limits she imposes upon herself Miss Chaminade is entirely successful.

MR. BRAXTON SMITH had several popular artists upon whom he could rely at his Concert, on the 20th ult., at St. Martin's Town Hall. Among his own essays were the Romance "Spirto Gentil," from "La Favorita," which he gave with the fervour appropriate to the situation of the air in the opera. Madame Duma afforded a telling example of the flexibility of her voice in the Jewel Song from "Faust," and the exertions of Madame Belle Cole were received with favour. The expressive style of Miss Dewes was turned to good account in Gounod's "Entreat me not to leave thee," and other vocal pieces came from Miss Claudine O'Brien and Mr. Charles Copland. That rapidly-improving young violinist, Miss Angela Vanbrugh, distinguished herself in the Prelude and Theme Varié of Vieuxtemps's "Fantasia Appassionata," played with notable breadth and freedom.

FRÖKEN MARTHA MÖLLER, the Norwegian singer, who gave a Concert at Princes' Hall on May 25, not unnaturally seemed to have a preference for Grieg's airs as a means of bringing her rather singular *methode* before the London musical public. It cannot be said, however, that her vocalisation made any very strong impression upon the listeners. Fortunately the Concert-giver had invaluable assistants in Mdlle. Yrrac and Mr. Jules Hollander, who, besides joining in a Sonata by Handel for violin and pianoforte, contributed solos. The familiar "Trillo del Diavolo," of Tartini, was played with much point and dexterity by the lady, and Mr. Hollander was quite equal to Chopin's "Berceuse." To a powerful voice Mr. Charles Karlyle added discretion in the rendering of Mendelssohn's "Frühlingslied" and a Spanish Serenade by Martin Röder.

The annual Concert given by Sir William Cusins took place on the 14th ult., at St. James's Hall, and was well attended. The esteemed musician commenced the programme with three movements of his Pianoforte Trio in C minor, in which he was associated with M. Emile Sauret and Signor Piatti. A Sonata in A minor, for pianoforte and violin, further served to display the talent of Sir William Cusins as a musician, though not as an original composer, and the work, which at present remains in manuscript, can scarcely

be recommended for publication. Some pieces for the semi-obsolete viola d'amore were artistically interpreted by Mr. Van Waefelghem, and agreeable relief was afforded in the vocal selections by Miss Antoinette Trebelli, Miss Elena Leila, Miss Gwladys Wood, and Mr. W. Shakespeare.

A VERY large audience attended Mr. Henry R. A. Robinson's Vocal and Instrumental Concert at the Rink Hall, Blackheath, on the 15th ult. The artists were Madame Isabel George, Miss Clara Myers, Mr. Henry Lindsey, Mr. John Peachey, Mr. Henry Ward, Miss Eldina Bligh, M. Charles Lesimple, and the Concert-giver. Great enthusiasm was shown by the audience, and encores were numerous. Mr. Robinson played Chopin's Ballade in A flat, the pianoforte part of Mendelssohn's D minor Trio, and the accompaniments throughout the evening. The performance of the *Scherzo* in the Trio was so much appreciated that an attempt was made to have it repeated. Altogether the entertainment was most enjoyable, and Mr. Robinson is to be congratulated on a great success.

MR. LOUIS D. STRELITSKIE's Orchestral Concert at Portman Rooms, on the 19th ult., was not deficient in variety. A body of instrumentalists, with Mr. V. Buziau as leader, gave with very fair effect the Overture to "Oberon," three characteristic "Mythological Pieces," by Mr. E. Silas, and other compositions. As a flute soloist Mr. Strelitskie was heard in a couple of sketches imposing some strain upon the executive skill of the player as well as calling for taste, whilst as a violin teacher he was enabled to present an exceedingly promising pupil in Master Sydney Freedman. Mr. Bantock Pierpoint sang "O ruddier than the cherry" with adequate spirit, and Madame Marie Duma was particularly successful in her interpretation of Mascheroni's "Ave Maria."

A HIGHLY successful Concert was given by the professional students of the London Academy of Music at St. James's Hall, on the 9th ult., under the direction of Mr. Henry Holmes. Two movements of Mendelssohn's "Scotch" Symphony and Overtures by Weber and Auber were very creditably rendered, and Gounod's fine Motet "Gallia" went smoothly, though, as usual, the male voices were outnumbered by the female. Of the soloists, the most promising was Miss Teresa Blamy, a young soprano whose future ought to be secure; Miss May Rosslyn (contralto), Miss Alice Maud Liebmann and Miss Stella Fraser (violinists), and Miss Kate Bruckshaw and Miss Alice Hayman (pianists) may be encouraged to persevere with their studies.

THE second of Mr. Dolmetsch's Concerts at Barnard's Inn, on the 6th ult., was devoted to French composers of the seventeenth and eighteenth centuries. The lion's share of the work on this occasion fell to the harpsichord, which figured in seven of the eight numbers of the programme, two of these consisting of solos by Chambonnières and Couperin. The instrument was in the safe hands of Mr. J. A. Fuller Maitland, who dealt most sympathetically with the old-world strains he was called upon to bring once more to life. Miss Florence Monk sang three songs, and the stringed instruments were played by various members of the Dolmetsch family and Mr. J. A. Milne. The next Concert, of music by J. S. Bach, is announced for the 4th inst.

LOVERS of vocal music had abundant reason for being grateful to Mrs. Henschel on the 23rd ult., when that admirable artist gave a Recital of Song at St. James's Hall, assisted by Mr. Henschel and his new choir. The programme included Old English, Irish, Welsh, and Scottish songs, Schubert's setting (in the original Hebrew) of the 92nd Psalm, and part-songs by Wilbye, Pearsall, Brahms, and Mr. Henschel himself. The solos in Schubert's work were sung by Mrs. Henschel, Miss H. Carver, Messrs. Dan Price, C. Karlyle, and Hayden Bailey. Mr. Henschel accompanied, and joined his wife in a duet, besides singing a song and conducting. Altogether the Concert was one of the most enjoyable of the season so far.

ON Sunday, the 11th ult., after Evensong, Rossini's "Stabat Mater" was performed at St. Alban's Church for the third time since Lent by the choir, with the assistance of a small but excellent band, ably led by Mr. Alexander Symons, and an organ accompaniment played by Mr. H.

D. Wetton. The vocal quartet consisted of Masters W. Gough and A. Lee, Mr. Probert and Mr. Blackney, who, in solo, duet, or quartet, gained golden opinions from an attentive and critical audience. The united forces were conducted by Mr. Thomas Adams, the accomplished Organist of the Church and indefatigable trainer of the boys—rough diamonds picked up in the regions of Leather Lane and Baldwin's Gardens.

THE South Hampstead Orchestra held its eighth annual Concert on the 6th ult., at the Hampstead Conservatoire, under the able conductorship of Mrs. Julian Marshall, whose complete control over her forces was manifested in Brahms's Symphony in D (No. 2), Beethoven's "Leonora" Overture, a portion of Schubert's "Rosamunde" ballet music, and Mr. Hamish MacCunn's Overture "Land of the Mountain and the Flood." The performance of each of these was marked by precision and conscientious regard for minute shades of expression. The leader of the orchestra was Madame Charlotte Wilkes (Mrs. Stanley). Beethoven's Romance in F for violin was rendered with neatness and judgment by Miss Susan Lushington, and Miss Evangeline Florence varied the instrumental pieces by her refined singing of Weber's Romance "Und ob die Wolke," Handel's "Lusinghe più care," and Henschel's charming "Spring Song," in the latter being specially complimented by the large audience.

THE musical arrangements for the Royal wedding, on the 6th inst., are as follows: The service, which is fixed for half-past twelve o'clock, will commence with a marriage choral, "Father of Life," specially composed by Dr. Cresser for the occasion, and which will be sung by the gentlemen and choristers of the Chapel Royal. Sir Joseph Barnby's "O perfect love," a chorale sung at the marriage of the Duke and Duchess of Fife in Buckingham Palace Chapel, will be given in the middle of the service, which will conclude with the hymn "Now thank we all our God." Mendelssohn's Wedding March will be played while the Queen and Royal Family are leaving the chapel on their return to Buckingham Palace.

MR. TIVADAR NACHÉZ secured a large audience at his second Violin Recital on the 5th ult., at St. James's Hall. His rendering of Tartini's Sonata "Il Trillo del Diavolo," Bach's Chaconne, and other pieces of lesser note was, generally speaking, brilliant, though at times there was a tendency to make effects at the composer's cost. Three bright and piquant new pieces from the Concert-giver's own pen were introduced and warmly received. Two effective songs, "Thoughts of you" and "Unforgotten," also by Mr. Nachéz, were admirably sung by Mr. Oudin, who also contributed vocal numbers by Gounod in an equally impressive manner.

MENDELSSOHN'S 95th Psalm was sung, with orchestral accompaniment, at Holy Trinity Church, Upper Tooting, on Sunday afternoon, the 4th ult. Mr. D. C. Attwater, a member of the Church choir, sustained the tenor solo portions, and Master Frank Barnes was the solo treble. Mr. Warren Tear ably supplied the organ accompaniments, and Mr. Alfred Physick, the Organist of the Church, conducted. At the same Church, on the 2nd ult., Mr. Alfred Physick gave an Organ Recital of music by Bach, Spohr, Sterndale Bennett, Best, &c. Mr. D. C. Attwater sang "If with all your hearts," from "Elijah."

ON the 17th ult. a performance of Cowen's "Rose Maiden" was given in the Goldsmiths' Institute, New Cross. The soloists were Miss Agnes Walker, Miss Bertha Ball, Mr. Edward Dalzell, and Mr. Henry Warwick. The solo "Bloom on, my roses," was sung with much taste by Miss Agnes Walker, and the duet "I know a rosebud shining," with Mr. Edward Dalzell, called forth much applause. Miss Ball and Mr. Warwick both sang with taste, and the Institute choir and orchestra were excellent, under the skilful conductorship of Dr. Churchill Sibley.

AT St. Mary's, Kilburn, on the 18th ult., after the evening service, an excellent rendering of Mendelssohn's Ninety-fifth Psalm was given by the choir of the church, the solos being sung by Mr. E. Houghton. The choruses went with great precision, notably the very effective canon "For the Lord" and the fughetto "For His is the sea."

The Canticles were sung to a Festal setting in E flat, written by the Organist of the Church, Mr. Edgar Pettman. The Service concluded with the "St. Mary" Amen, which was sung without accompaniment.

CONCERTS devoted solely to the works of one composer rarely evade the risk of monotony, and it cannot be said that the Brahms Concert given by Mr. Ernest Fowles at Princes' Hall, on the 13th ult., was an exception. Apart from this, however, the entertainment was a decided success. The artists who interpreted the various works were Miss Liza Lehmann, Messrs. Ernest Fowles, J. Ludwig, W. G. Collins, L. Fowles, and W. Whitehouse, whose efforts were much applauded by a fairly large audience.

ON the 10th ult., in the quaint old Hall of Barnard's Inn, Holborn, a most enjoyable Concert was given, under the direction of Signor Angelo Mascheroni. Signor Mascheroni played the pianoforte, and vocal art was exemplified by Mlle. Biancoli (who made a great hit in Mascheroni's "For all Eternity"), Miss Grace Damian (who sang with her accustomed taste and clear enunciation), Signori Aramis and Ugo Chilveni, and Mr. Francis Lloyd (who contributed a ballad of Coenen's with much success).

ON the 7th ult., at St. George's Hall, Catford, Mr. George Budd gave an evening Concert. Barnby's "Rebekah" was sung by a small select choir, the soloists being Mrs. Maunders, Mr. John Bartlett, and Mr. Albert Fairbairn; and a miscellaneous selection was contributed by the above artists and Master E. Howland, Mr. C. Radburn, and Mr. John Wigginton. The entire performance was excellent, that of the choir especially.

THE St. George's Glee Union gave its 292nd Concert on Friday evening, the 2nd ult. The artists were Miss Edith Percival, Miss Ida F. Price, Miss Annie Kearton, Miss Helen Kearton, Miss Maud Agnes Winter, Mr. W. H. Webb, and Mr. Harper Kearton. The choir sang Leslie's "Lullaby of life," Cowen's "Bridal Chorus" ("Rose Maiden"), and several other part-songs. Mr. Joseph Monday conducted as usual.

THE competition for the Parepa Rosi Gold Medal took place on the 17th ult., at the Royal Academy of Music. There were seven competitors, and the medal was awarded to Reginald Brophy. The competition for the Leslie Crotty Prize took place on the 19th ult. There were eleven candidates, and the prize was awarded to Arthur Walenn. The Examiners highly commended Tom James.

IT will be seen from our advertising columns that the Glasgow Glee and Catch Club offers a prize of £15 for an original composition in glee form. The competition is an open one, and care will be taken to preserve the incognito of all but the successful competitor. It should be stated that the "top" part must be laid out for tenors—not altos, as in most old glees.

MR. EDWARD GERMAN'S "Three Dances from the Music to 'Henry VIII.'" have just been arranged for military band by Mr. Dan Godfrey, Jun. Their popularity, already great, will thus be widely extended, for pieces as light and at the same time as good as these are too rare in every army bandmaster's repertoire not to be heartily welcome.

MESSRS. BRINSMEAD have made a boudoir Grand for Princess May. The instrument is designed to imitate a harpsichord, the ordinary legs being superseded by a framework in early English style, and it is supplied with a patent tuning apparatus. Its tone is highly spoken of.

THE Corporation of Bournemouth are providing excellent music in the Winter Gardens, the latest attraction being a fine concert organ, erected by Messrs. Norman Bros. and Beard, of Norwich, in the Pavilion.

AN Organ Recital was given, on the 18th ult., at St. Mary's, Greenwich Park, by Mr. W. J. Kipps. The programme included works by Bach, Haydn, Batiste, and others.

THE names of Messrs. Carlo Albanesi and Ernest Kiver have been added to the list of professors of the pianoforte at the Royal Academy of Music.

THE Gazette announces that Sir Walter Parratt has been appointed Master of the Music in Ordinary to the Queen.

REVIEWS.

Masters of English Music. By Charles Willeby.
[London: Osgood, McIlvaine and Co.]

MR. CHARLES WILLEBY has already claimed the attention of the musical world by a short but painstaking memoir of Chopin. He now comes before us as editor of a series entitled "Masters of Contemporary Music," to which he contributes the opening volume. According to the scheme it is proposed to devote the succeeding volumes "to the musicians of each country, and, so far as practicable, to obtain all biographical data from the composers themselves," a plan which Mr. Willeby informs us has been exclusively followed in the present case. The volume is very nicely got up, well printed, with a broad margin, and is illustrated with portraits and *fac-similes*. There, unfortunately, praise must end. The book is so thoroughly unsatisfactory in tone and in execution that it is our painful but imperative duty to make an example of it, with the assistance of Mr. Willeby himself. It is utterly unrepresentative of cultivated musical opinion in this country, and it is as well that foreigners should understand this clearly.

It will, we think, be freely conceded that for the adequate discharge of a task of this description the qualifications of independence, sympathy, and intelligence are of vital importance. And it will be further conceded that in an editor the possession of accurate knowledge and a fluent and accurate style is also desirable. At any rate, he should be able to write grammatically and coherently and with some regard for orthography. We propose, therefore, to apply these tests to Mr. Willeby, and our readers shall judge for themselves. As instances of his method of dealing with the vernacular we may mention such forms as "omnivorous" [*sic*], "supremity," "enshvelment," "unvocalness." When he deviates into foreign tongues the results are even more disastrous. He talks of "savore faire," and rarely misses a chance of misspelling a proper name. Thus we get "Reinicke" three times and "Merrimé" five times; Bizet's Christian name was Georges, not George; Giuglini, Renan, Saint-Saëns, and not Giuligni, Rénan, and Saint-Saën, are the right forms. "Guillem de Cabestanh" is perverted into "Guillem de Castenbah," while Mr. Willeby is apparently a prey to the hallucination that Cipriani and Potter were two distinct persons. Mr. Willeby, we may also observe, apparently uses the word "robustiousness" seriously instead of robustness. Let us now proceed to illustrate the literary quality of his work. "Oné would never be justified," he remarks on page 96, "in saying of the composer of the 'Golden Legend' that he wilfully condescended to indulge in such a process as 'doing the big bow-wow,' yet so much has been forced to rely upon his musical artisanship, that in comparison to the spontaneity of such a work as the 'Legend,' much of the music of 'Ivanhoe' seems out of joint." On another page he observes: "The day may come when even Brahms will awake to the fact that Germany is no longer the hub of the musical universe, and himself its 'bearings.'" Here, in good sooth, and in more senses than one, is the "literary bicyclist" of Sir Charles Bowen! *Apropos* of the human element in opera he writes: "Latency is no unfamiliar feature of it, and by musicians who have afterwards proved themselves to possess it in the highest degree, it has not been found for the seeking." Mr. Cowen's "vocal knack is quite happy," while Dr. Hubert Parry's "Prometheus" is defined as "a series of kaleidoscopic effects which are more valuable as an earnest of the sober residue bound to remain than of themselves."

Mr. Willeby's inaccuracy in detail and his slipshod style might, however, be freely condoned if he showed any critical acumen or grasp of his subject. Here again there is no lack of material to form an estimate of Mr. Willeby's capacity. For example, he tells us—at least, so we understand him—that there is no beauty in Shelley's "Prometheus." Then, again, we learn that "in his almighty horror of the commonplace in music, Dr. Parry is almost *bourgeois*." Perhaps the most remarkable statement in the book is that in connection with Sir Arthur Sullivan's conducting: "He may at times lack breadth in

his renderings, but that, at all events, is an error on the right side." This will certainly be news to most of our readers. We should like, in pursuance of our method, to quote examples of Mr. Willeby's impartiality and independence, were it not that they have baffled our most careful scrutiny. His sketch of Sir Arthur Sullivan is one long fulsome serenade on the trumpet. He tells us that his hero wrote "pot-boilers," but in every bar of every "pot-boiler" that he wrote there is "invariably the stamp of true genius." Everything is perfect, or, if it is not, it is declared to be the fault of the subject. *Apropos* of his conducting, there is one passage so pre-eminently silly that we cannot refrain from quoting it *in extenso*: "If popularity with the orchestra were the sole criterion, he would without doubt be the English conductor *par excellence*, for when Arthur Sullivan calls a rehearsal, be it theatre or concert-room, the missing instruments are few indeed." Mr. Willeby's ideas of orchestral discipline are enough to make Costa turn in his grave. And what could be in worse taste than the obvious inuendo contained in the next passage? "Some people theorise that the chief essentials of a good conductor are that he play a variety of instruments, and have a memory like the well nigh proverbial cab horse. But they forget that many military bandmasters are possessed of both acquirements, and are not necessarily good conductors." The sketch of Dr. MacLenzie is almost entirely biographical, and therefore, in the main, unobjectionable, though not free from inaccuracies; that on Mr. Cowen is disfigured by the laborious chronicling of many tedious trivialities. Mr. Willeby religiously records Mr. Cowen's views on the Italian climate, and his description of Italian bread, gondolas, stalactite formations, &c., all of which are, doubtless, correct; but for the life of us we cannot see the need for them in a work of this description. Finally, we have two very short, perfunctory, and, in places, decidedly vulgar, chapters on Dr. Parry and Dr. Stanford, inserted, so far as we can see, for the sole object of enabling Mr. Willeby to indulge in a number of overt and covert sneers at Brahms. In the case of Dr. Parry there is no mention whatsoever of what is generally agreed to be his finest work, while the attitude of the writer towards Dr. Stanford may be gathered from the remark that "he has written more dull music than any of his fellows." Here we may take leave of Mr. Willeby. No sympathy need be expressed for those whom he has endeavoured to belittle; rather do we feel sorry for the victim of his indiscriminate eulogy. Above all, we sympathise in advance with those gentlemen who, as contributors to the series, will be subjected to the editorial supervision of a writer so uncritical, so inaccurate, and so destitute of the saving grace of style.

Examples in Strict Counterpoint, Old and New. Dr. Gordon Saunders. Novello's Primers, No. 41.
[Novello, Ewer and Co.]

EVERYBODY is ready to repeat the saying "example is better than precept," but few know how to apply it wisely and well. When a student is engaged on Counterpoint, especially when preparing for an examination, he *must* work out a large amount of original counterpoint if he hopes to obtain the smallest amount of facility. On the other hand, he would, without doubt, produce much better results if, before beginning to write his own specimens, he were to play over carefully, or copy out, good examples of other writers' counterpoint. It is on this ground that the utility of Dr. Gordon Saunders's book is based. He has collected together over 370 specimens of counterpoint of every species, and ranging in construction from two parts to eight parts, all fully worked out so as to make admirable models for the student. But the book is rendered still more valuable by the learned remarks on the special progressions or the particular characteristics of each example. If properly used, this Primer ought to pull many a struggling youngster through the dreaded counterpoint papers of our institutions and universities. The examples are selected from such standard works as Albrechtsberger, Cherubini, Fétis, Fux, Kirnberger, and others, while Dr. Pearce, Dr. Bonavia Hunt, and also the author have contributed good examples where needed. Of course the author himself is the largest contributor of such additional specimens, and we can only say that he has proved himself

highly skilful, and deeply imbued with that valuable "spirit of polyphony" which is, alas, becoming rarer every day. Many ultra-modernists affect to despise counterpoint as being antiquated, if not actually obsolete; but it is generally found that this opinion emanates from men who could not write a respectable specimen of counterpoint if their very life depended upon it. Then again, counterpoint will always be despised by that numerous class of persons who have never succeeded in hearing more than the two *outside parts* of polyphonic music. To such persons the delicate expression and the varying force of *inner parts* is of no more interest than the rubble which is pitched into the inside of a thick wall. Many modern composers think they can get on very well without a real grasp of the laws of counterpoint. So they can, no doubt; but they must be prepared for the avenging hand of the future, which will assuredly gather into the garner only those compositions which are founded on the immutable laws of the "true and beautiful," and will rudely cast aside the worthless mass of literature which has been turned out to suit the daily altering standard of the "pretty and pleasant." Who can estimate the influence on the art of music which counterpoint has had when manipulated by a Bach, a Mozart, a Mendelssohn? Those who are best capable of judging will perceive in the archaic simplicity and intolerant legislation of counterpoint those primitive and profound principles out of which we know modern music has evolved, and which we feel must always be the true core and living centre of the music of the future, evolve as it may. To the study of these first principles Dr. Gordon Saunders has made a most theoretically valuable and practically useful contribution. A few very trifling slips have occurred in the printing. The last note on p. 219 should be C; the printer has divided the second *accolade* on p. 227, and also on p. 235, in both cases suggesting four-parts instead of eight. Also, between bars four and five of p. 235 there are octaves between the tenor of the first choir and treble of the second. A few other less important slips have, no doubt, already been discovered by the author. Before bringing this review to a close we should like to suggest to young students, organists especially, the great value of Dr. Gordon Saunders's work as a means of learning to read at sight from open score and mixed clefs. It is well known to old examiners that many men are annually plucked at examinations not because they are ignorant of counterpoint, but because they have first to work out the inner parts of their examples in the treble clef, and afterwards transcribe them into the alto and tenor clefs. Not only does this operation cost a lot of time which is *very precious*, but it opens the door to no end of mistakes in the hurried transcription, mistakes which propagate luxuriantly after the examiner has been heard to say with solemn voice, "Papers, please, gentlemen!" Any student who, beginning on the first page of this book, determined to play every example carefully through until he reached the other end, would not only catch that spirit of pure polyphony which becomes in course of time an *instinct* which guides the pen, but he would also be able to dive into the vast enjoyable literature of vocal part-writing, which is closed against those who cannot read freely from open score and "proper" clefs.

Octavo Edition of Trios, &c., for Female Voices. Nos. 267-273. [Novello, Ewer and Co.]

HERE are seven more pieces, mostly of a trifling nature, suitable for the ladies' classes and choirs which have sprung up in such large numbers during the past few years. The first, "Whenever life some joy does bring," by Marie J. A. Wurm, has English and German words, is almost as simple as a hymn tune, and more diatonic than many modern hymn tunes. Consequently it is within the means of elementary singing classes. The next two numbers are also by Miss Wurm. "Under the greenwood tree" is of course a setting of Shakespeare's lines from "As you like it," and is equally unpretending and tuneful. "Good night" is more ambitious and contains some effective florid passages with a touch or two of tone-painting; but the piece is not difficult, and it is certainly piquant and generally pleasing. Different in character to any of the foregoing is "Hohenlinden," by Florence H. Marshall, a setting of lines, for choral recitation, by Campbell. The voices are in unison with an agitated accompaniment until a dozen bars before the close, when they divide into four

parts, the final cadence bringing an effective little piece to an impressive close. No. 271, "My true love hath my heart," by W. A. C. Cruickshank, is a light, tripping, and pretty part-song, with an *ad lib.* accompaniment. The unisonal close, *pianissimo*, is effective. Another dainty little piece is "Roger and Maggie," by C. Mühlfeld, the words taken from the German. It is in three parts, and is simplicity itself. The last for the present is "Little thoughts that grow," by Charles Harford Lloyd, very elegantly written and melodious, with a bright and charming accompaniment.

Six Pieces for the Violoncello. By G. Libotton. [Novello, Ewer and Co.]

ALL these pieces show the hand of a skilful and experienced violoncellist. No. 1 is a clever study in D major, entitled "Etude Caprice"; it forms a kind of *moto perpetuo*, interrupted for a moment by a cantabile phrase, *piu lento*. No. 2 is a flowing and graceful Rêverie. The pianoforte accompaniment deserves notice; composers are apt, sometimes, to take the word "accompaniment" in a very limited sense; but here it is to a great extent evolved from the thematic material, and therefore interesting. No. 3 is an effective and not difficult transcription of a well-known "Caprice Hongrois." The lively principal theme, and its calm and well-contrasted middle section, are effectively presented by the solo instrument. No. 4 is a transcription of Chopin's lovely Nocturne in D flat (Op. 27, No. 2). It suits the violoncello so well that no one unacquainted with the fact would suspect that it was an arrangement. The same may be said of No. 5, which is Tchaikowsky's charming "Chant sans Paroles" for pianoforte. No. 6 is a setting of Schubert's "Du bist die Ruh'," a melody as pure as it is beautiful.

Sonata, for Pianoforte and Violin. By Arthur Hinton.

Sonata, No. 1, in D, für Pianoforte und Violine. Composit von W. H. Speer. Op. 4.

Romance, for Violin and Pianoforte. By J. S. R. Kirtland. [Brietkopf and Härtel.]

MR. HINTON'S Sonata is evidently the work of an earnest and ambitious musician; but so anxious is he to avoid the beaten track that his chromatic notes and modulations are certainly in excess of what one could reasonably desire. Of the three movements, the middle one, *Andante e mesto*, is the most satisfactory. Mr. Speer's Pianoforte and Violin Sonata presents several points of interest: the thematic material is attractive, and there is some good *concertante* writing. Moreover, the composer keeps within bounds, and his music may be easily followed. The connection between the principal themes of the first and last movements will not escape the notice of the careful listener. The Romance by Mr. Kirtland is graceful, but in a thoroughly Chopinesque vein.

Sérénade Espagnol. For Violin. By Gilbert R. Betjemann. [Robert Cocks and Co.]

WHAT may be termed drawing-room pieces for violin and pianoforte are now published in vast numbers, but they are mostly written in a style that may be described as elegant commonplace. Mr. Betjemann's composition is rather removed from the ordinary groove, and should therefore be welcome. The principal theme is expressive, and the accompaniment, with its semiquaver triplet at the commencement of each bar, suggests alike the twang of the guitar and the click of the castanets. There is an alternative section of a more agitated though less distinctive nature, after which the original theme returns, duly embellished, and a charming sketch comes to a *pianissimo* close.

Six Tenor Songs. By Frederick Corder.

[Forsyth Brothers.]

IN this album of lyrics tenor vocalists who are weary of ordinary sentimental ballads will find something of a higher class, but within the means of fairly well trained amateurs. Of course, inequalities are apparent, the shifting tonality in No. 2, "I ask of thee," giving the sense of labour and unquiet; while No. 1, "Mountain Song," No. 3, "Bright are the tiny billows," and No. 6, "Sing to me," are charmingly fresh and spontaneous. The accompaniment in all of the songs adds greatly to the effect.

FOREIGN NOTES.

THE twenty-ninth meeting of the General German Musical Society took place at Munich between May 26 and 30. Among the new works produced were a Piano-forte Trio, by Robert Kahn (Op. 19); a Violin and Piano-forte Sonata by Edmund Uhl (Op. 5); a similar work by Dr. Ad. Sandberger (Op. 10); A Cycle of Songs, with introductory accompanied recitation, "Eliand," by Hans Sommer; a symphonic poem for orchestra, "Ideal und Leben," by Albert Gortler; a Scherzo from a Symphony in B minor, by Edm. von Mihalovich; and a symphonic waltz, "Olaf's Hochzeitsreigen," for orchestra, by Alexander Ritter. The following rarely-heard compositions were also included in the scheme—viz., Ad. Jensen: song cycle, "Dolorosa"; Tchaikowsky: Violin Concerto, Op. 35; and Fantasia for orchestra, "Francesca da Rimini"; A. Bruckner: Adagio from Seventh Symphony; Liszt: "Die Ideale," symphonic poem for orchestra, and his beautiful setting of the 13th Psalm; Richard Strauss: "Wanderer's Sturmlied," for six-part chorus and orchestra (Op. 14); Berlioz: Cassandra's scena and aria, from "La Prise de Troie"; Eugene d'Albert, Piano-forte Sonata in F sharp minor, Op. 10; String Quartet, in E (Op. 11), and second Piano-forte Concerto in E (Op. 12); F. Smetana: String Quartet, "Aus meinem Leben"; and Wagner: the original version of the "Grals-erzählung," from the third act of "Lohengrin." As will be seen from the above list, the programmes did not include one single complete symphony, but several symphonic poems, &c.—a significant sign of the times. Another notable feature is the prominence given to the works of our countryman Eugene d'Albert. To have three new and important works produced at the most distinguished continental musical festival is an honour of which the greatest living masters might well be proud. In the words of Dr. Otto Lessmann, "the chief success of the Festival may be connected with the name of that unique artist Eugene d'Albert, whom, in his dual capacity of pianist and composer, the world of music will gradually have to get accustomed to consider amongst the foremost men of our time." For the special benefit of the visitors to this Festival, the Court Theatre gave performances of several operas—viz., Berlioz's "Les Troyens à Carthage," Wagner's "Tannhäuser" (newly mounted according to the Paris edition), Cornelius's noble "Cid," and the one-act "Sonntagmorgen" ("Sunday Morning") by Gerhard Schelderup, which was received with a volley of hisses!

The extract from "Lohengrin" was conducted by Herr Levi from Wagner's original full score, which is preserved in the royal Bavarian Private Library. The twenty additional lines, sung by Herr Vogel on this occasion, were cut by the composer before the first performance at Weimar, because they delayed the action, while adding but little to our knowledge of the mysterious hero of the opera. They describe how the *Knights of the Grail* heard of the trials of Elsa, and how the Swan appeared to carry one of their number to the place whence her prayer for help came through the air. The music is said to be fully equal to what goes before, and what we know from the published score as "Lohengrin's Erzählung."

Apropos of the Tonkünstler-Versammlung under notice, some of our German musical contemporaries published interesting special numbers. Dr. Lessmann's *Allgemeine Musik Zeitung*, besides giving elaborate analyses of several of the works produced, printed the rhymed address (it cannot be called a poem) which Wagner read to the workmen engaged on building the Bayreuth Festspielhaus, on the occasion of the completion of their task. In some eighty lines, which in their quiet humour and earnestness recall that most lovable of his creations, Hans Sachs, and in their jolting metre, quaint rhymes, and puns, the famous "Kapuzinerpredigt" in Schiller's "Wallenstein's Lager," the master expressed his appreciation of their work and his steadfast faith in the German "Geist," which gave him strength for the completion of the gigantic task which he had set himself. The same paper contains also a beautiful prologue to the Festival held in the Beethoven Haus at Bonn in May (which Festival, by the way, resulted in a net profit of 20,000 marks). The author is Ernst von Wildenbruch, the first among living German poets. In the Festival number of the *Neue Zeitschrift für Musik* Herr Richard

Pohl has an article giving a very interesting account of the first performance of Cornelius's "Barber of Bagdad," at Weimar, in 1858, at which he was present, and of the events which led up to and were the cause of the disgraceful scene in the theatre. The article is yet another tribute to the wonderfully noble character of Franz Liszt, against whom the intrigue was chiefly directed.

On May 12 the gold medal struck in honour of Brahms's sixtieth birthday was handed to the master by Baron Bezeany in the name of the Vienna Society of the Friends of Music. In his reply Brahms remarked that he was an old man who could not promise to do much to deserve the honour.

It is said that Baron Zichy, the Intendant of the Budapest Opera House, has discovered a new tenor who is likely to "put into the shade everything that has gone before." The wonderful young man, a cobbler from Arad, is called Franz Deak. His figure is reported to resemble a classical statue for symmetry, and his fine head is surrounded by an abundance of dark curls. Altogether the ideal "Heldentenor," no doubt.

A new romantic opera, "Hertha," by Franz Curti, was produced at the Cassel Court Theatre on May 9, and was enthusiastically received. It will also be produced in October next at Mannheim.

The Vienna Opera has accepted the following works as novelties for the next season—viz., "A Santa Lucia" (Tasca), "I Pagliacci" (Leoncavallo), "Das Maifest" (Richard Heuberger), "Der Kuss" (Smetana), and the ballet "Die fünf Sinne" (E. van Dyck and Roddaz).

Model performances and cycles of operas seem to be becoming more and more popular in Germany. It is now announced that Herr Felix Mottl will, in November next, conduct a cycle of Berlioz's works at the Carlsruhe Court Theatre. "Béatrice et Bénédict," "Benvenuto Cellini," "La Prise de Troie," "Les Troyens à Carthage," and the dramatic symphony "Roméo et Juliette" will be performed.

At the same Theatre Herr Mottl's one-act opera "Fürst und Sänger" ("Prince and Singer") has at last been produced. The event took place, after many delays, on May 24, before a select and critical audience, and the success seems to have been a great and unequivocal one. As was to be expected from such an out-and-out follower of the modern school, the music is in the style of Wagner's later works, but full of individuality. It is said to be very impassioned, highly dramatic, and always noble. The plot was suggested by a little footnote in the appendix to Goethe's "West-östlicher Divan," and the composer himself arranged the libretto, which Herr Widmann afterwards put into verse.

Herr von Kaskel's one-act opera "Der Hochzeitsmorgen," of which we spoke in our last issue, has been accepted for performance by the Berlin Royal Opera and La Scala in Milan. For the latter the libretto is being translated into Italian.

On the 7th and 8th ult. the judges in the competition for the prize of 5,000 marks, offered by the Duke of Saxe-Coburg for the best one-act opera, met to decide on the merits of the 124 scores submitted. Two of these seemed so equally deserving of the prize that it was decided to divide it between their composers, who, as it turned out, were also their own librettists. Their names are Paul Umlauf, of Leipzig, and Josef Forster, of Vienna, and the titles of their works "Evanthia" and "Die Rose von Pontevedra" respectively. The fortunate composers will have the satisfaction of seeing their operas performed in excellent style at the Coburg Court Theatre on the 30th and 31st inst., during which time many visitors will be attracted to that town by the model performance of operas, such as Cherubini's "Medea," Boieldieu's "Le petit Chaperon rouge," which have been arranged to take place under the conductorship of Herren Felix Mottl and Levi.

Smareglia's three-act opera "Cornelius Schut" was most warmly received on its first performance at the Bohemian National Theatre, Prague, on May 20; the second act delighted the public, while the last one made a deep impression. The same work had a similarly enthusiastic reception at the Dresden Court Theatre.

A two-act opera by Herr Meyer Helmund, the well known song-writer, and entitled "Liebeskampf," met with

but a moderate success on its production on the 9th ult., at the Leipzig Stadt-Theater. Neither the music nor the libretto (of which latter Herr Helmund is also the author) shows any striking features.

Signor Mascagni has finished his opera "Ratcliff" and has delivered the full score to the Berlin Opera. The gruesome subject of Heine's extraordinary play should suit the author of the "Cavalleria" to perfection, for it is nothing if not melodramatic. By the way, a lullaby sung in the play by a crazy old woman has been set to music by Professor Stanford and is included in his Op. 7.

Rubinstein's opera "Kinder der Haide" was performed, for the first time in Berlin, at the Kroll Theatre, on the 2nd ult., and was much applauded. The same composer's "Maccabæer" and "Nero" are expected to be included in the *répertoire* of the Royal Opera House for next season. Altogether, Rubinstein seems to have been very fortunate of late as regards performances of his more ambitious works.

A new Symphony (No. 4) in D minor, by Professor Emil Hartmann, was lately produced at Copenhagen, and was very favourably received. The father of the composer, Herr J. P. E. Hartmann, who, although in his eighty-second year, is still in excellent health, was present on the occasion.

Frau Ingeborg von Bronsart's grand opera "Hiarne" has been performed at the Court Theatre at Weimar, and met with a very flattering reception.

At Moscow a new one-act opera, "Aleko," by S. Rachmaninow, a pupil at the local Conservatoire, was given for the first time, and was eminently successful. The libretto is founded on Pushkin's "Gipsies."

A Symphony by Prince Henry XXIV. of Reuss was some time since performed at a Philharmonic Concert in the Opera House at Budapest. The composer conducted, and the audience, which included the *élite* of the Hungarian aristocracy, received the work with great applause.

Signor Barbini, Conductor of the Russian and Italian Opera at the Panaif Theatre, St. Petersburg, has completed an opera, "Falcoda rupe," which will shortly be heard at the said Theatre.

Beethoven's colossal "Missa Solemnis" was lately performed at Bayreuth, under the conductorship of Herr Julius Kniebe. The choruses were sung by the local Singverein, and two military bands supplied the orchestra. When it is remembered that Bayreuth is but a large village of some 20,000 inhabitants, the achievement must be considered a remarkable one.

The great Italian dramatic soprano, Signora Bellincioni, who has created the utmost enthusiasm in some continental towns, and quite recently in Berlin, with her wonderful impersonations of *Santuzza* in "Cavalleria," *Christina* in "Mala Vita," &c., has taken the daring step of playing *Figaro* in Rossini's "Barbiere," and, strange to relate, her assumption of this typical baritone part is on all sides acknowledged to be one of the most enjoyable performances conceivable!

Richard Strauss, who had been spending some time in Egypt for the sake of his health, is at present in Taormina, in Sicily, where he is putting the finishing touches to his grand opera "Guntram" (not a one-act trifle this time!).

A monument to the late Joachim Raff is to be erected at Frankfurt-on-Main by his pupils, who must have been either very numerous or very well to do to be able to afford such an expensive luxury. The town has already granted the site.

The Director of the Leipzig Körner Museum, Dr. E. Peschel, will shortly publish the diary of the young poet whose patriotic songs "Leyer und Schwert" were set by Weber to such stirring music. The book will contain a number of hitherto unknown poems.

Mr. Julius Bechgaard, a popular Danish song composer, has just achieved a brilliant success at the Theatre Royal, Copenhagen, with his new opera "King Frode," in three acts, the libretto of which is founded upon some incidents during the times of the Vikings. It is reported that the opera will soon be produced at the Theatre in Prague.

Miss Elfrida Andrée, the talented composer and Cathedral organist in Gothenburg, Sweden, has written a new Symphony in A minor, entitled "Spillror" (Wrecks), which was recently performed for the first time at a Symphony

Concert, given at the Grand Opera House in Gothenburg. The press organs are unanimous in their praise of the work, and it is said that arrangements are being made for its production at the World's Fair.

Bizet's opera "Les Pêcheurs de Perles" was produced, for the first time in Berlin, at Kroll's Theatre, on the 11th ult., and met with a somewhat lukewarm reception, although the performance, under Kapellmeister Rutherford, was a good one. The work was put on the stage at the request of Madame Sembrich, who, of course, took the part of *Leïla*.

To celebrate the tercentenary of the death of Orlando di Lasso, which took place in 1594, it has been decided to arrange a two days' international musical Festival and Tournament next year at Mons, the birthplace of the great Flemish musician. Invitations to partake in the Tournament will be sent to all choral societies both in Belgium and abroad, and it is hoped that a great number of them will accept.

On the 2nd and 3rd inst. the Hesse and Palatinate Musical Festival will take place at Worms. Amongst the works to be performed are "The Messiah," the "Choral" Symphony, a "Song of Praise" (by Friedr. Gernsheim), Beethoven's Violin Concerto, selections from Wagner's "Walküre," &c.

Wagner's "Walküre" continues to draw crowded houses at the Paris Grand Opéra; in fact, the receipts are the largest ever known there, as much as 23,000 francs being taken in one evening. To prevent the possibility of a postponement becoming necessary through any of the artists falling ill, three or four understudies have been provided for each part. The intense interest taken in the work is shown by the enormous number of articles upon it which have appeared, and are still appearing, in the French press. Some of these are most appreciative, others very much the reverse, and the latter supply some very amusing reading.

During the next season the Paris Grand Opéra intends to produce the following: *Maréchal's* *Désdémie*, *Léfebvre's* "Djelma," *Chabrier's* "Gwendoline," *Massenet's* "Thais," and *Mdlle. Augusta Holmès's* "La Montagne noir."

At the Dal Verme Theatre, in Milan, a new four-act opera, "Spartaco," by Pietro Piantania, the director of the local Conservatoire, was produced for the first time on May 13 with success.

Beethoven's "Eroica" Symphony was recently played in Venice for the first time in public! Fortunate Venetians, to experience the wonderful sensation of listening to such a "novelty."

The Berlin Philharmonic Choir, one of the most enterprising Institutions to be found anywhere, will, as usual, perform a number of new compositions during the next winter season. The most important novelties are Rubinstein's sacred opera "Moses," two cantatas, "Feuerreiter" and "Elfengesang," by Hugo Wolf, and "Heldenklage," for soli, chorus and orchestra, by Wilhelm Berger. Herr Siegfried Ochs is the Conductor of the Society.

The Norwegian Minister of Education and Public Worship, Herr Bang, has prohibited the performance of Cherubini's Requiem Mass in the Cathedral at Bergen on theological grounds. We wonder if the said gentleman would also prohibit such works as the Mass in B minor by the Protestant Bach, or the many similar works written by Protestant composers in modern times.

Rubinstein is said to be engaged upon an opera entitled "Jesus the Christ," which deals with the life of the Saviour on earth. The libretto is by a distinguished German author.

M. Rey's opera "Salammbô" was lately produced for the first time on any stage at Marseilles and created great enthusiasm.

At a Soirée given recently at Paris, by M. and Madame Edouard Colonne, a new allegorical cantata, "La vision de la reine," by Mdlle. Augusta Holmès, was performed for the first time.

The Italian papers give currency to the statement that unless Signor Boito's "Nero," on which he has been engaged for over fifteen years, be soon forthcoming Rubinstein's opera of the same name will be produced at La Scala, in Milan, next year. All admirers of the author of

"Mefistofele" will hope that this threat may have the effect of hastening the completion of a work which Signor Mazzucato, in Grove's "Dictionary of Music," refers to as "the greatest musical drama of the nineteenth century."

Herr Weingartner having been appointed Conductor at the Munich Opera, the similar post at the Berlin Opera has been offered to Herr Grossmann, of Cologne, who is said to be but twenty-three years old. Germany certainly seems to possess an abundance of young conductors of exceptional ability; and the young Emperor is evidently all in favour of appointing them to the most responsible posts.

The well-known violinist, M. Eugène Ysaÿe, has lately come forward as a conductor, and seems to have displayed striking aptitude for the task. He conducted a Concert of music of the modern French school at Waux-Hall, in Brussels, and will shortly give other Concerts devoted to Belgian and Russian music.

CORRESPONDENCE.

CONGREGATIONAL SINGING.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—My attention has been called to a paragraph in the *Musical Herald* commencing: "THE MUSICAL TIMES changes its tone entirely in its reply to the criticisms of the *Musical Herald*," &c. Please allow me to say that I never read the criticisms of the *Musical Herald*. The assumption of the editor of that journal that he has exercised such a remarkable influence on THE MUSICAL TIMES reminds one rather of the small Jew-boy who attributed a violent thunderstorm to the fact that he had a knuckle-bone of ham in his pocket. If this and the following paragraphs in the same column of the *Musical Herald* are to be taken as samples of the "criticisms" offered, I hope neither THE MUSICAL TIMES nor any other journal will be led by them. For example, the exact words of THE MUSICAL TIMES and their quotation in the *Musical Herald* shall be given side by side:—

MUSICAL TIMES.

On the whole, it seems desirable that we should have amongst us men who value highly artistic church music and dread to see its existence threatened, as well as those who come forward as champions of congregational singing.

MUSICAL HERALD.

On the whole, however, THE MUSICAL TIMES considers it desirable that there should be champions of congregational church music, as well as of artistic music, &c.

Was ever a sentence so completely twisted round? To put it plainly, THE MUSICAL TIMES, having justified its former article by stating that it is desirable that some one should take up the cudgels for artistic church music, the *Musical Herald* makes it say that it is desirable there should be champions of congregational music as against artistic music; the editor adds: "This last statement being a somewhat weak abandonment of the position it took up previously." The statement, I admit, would have been a "weak abandonment" if it had been made. It is, however, clearly a waste of time to notice the "criticisms" of one who has such an utter absence of logical sense.

I cannot say good-bye to the *Musical Herald* without pointing out the real absurdity of the final and evidently would-be crushing argument in favour of congregational singing. At the 800th anniversary of the founding of the Cathedral of Winchester it appears that a complete and large orchestra was employed, and a very fine chorus, the nucleus of which was, I believe, a well-known and highly-trained choral society. The *Lute* (as quoted in the *Musical Herald*) says that when the Old Hundredth Psalm was performed by this band and chorus, in the singing of which many of the congregation heartily joined, "nothing during the meeting so moved the soul of the devout listener" (the italics are mine) "as did the harmonies of this imposing hymn."

The difficulties of the question of congregational singing are therefore now solved. The "recipe" recommended by the *Musical Herald* is so simple that we give it gratis for the benefit of rural outlying places of worship:—Take one

of the most efficient amateur orchestras in England (supplement it with professionals where necessary), add a highly-trained choral society (supplemented if necessary), and allow many (not all, only the best singers) of the congregation to join; place everybody in one of the longest Cathedral-naves in England, and the result will be that the devout listener will be deeply moved.

I agree with the editor of the *Musical Herald* and shake his hand warmly.—I am, &c.,

YOUR HUMBLE CONTRIBUTOR.

PALESTRINA'S MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your report of the Bach Choir Concert of May 16 you remark that "In order to study the traditional method of rendering Palestrina's music, it is necessary to visit Rome."

During a stay of some weeks last year in Rome I had several opportunities of hearing the traditional method at St. Peter's and St. John Lateran, and I am not sure that it would commend itself to an English audience. The choirs, consisting of from twelve to fifteen voices, sang *fortissimo* throughout, and the organ was played from beginning to end so loudly that the voices were scarcely heard, and no variation of tone was introduced. During Lent, however, the organ was silent, and the choirs sang with excellent precision, attack, and intonation; but the constant *fortissimo* seemed somewhat monotonous.

At the German Church of Sta Maria dell' Anima, on the other hand, the Palestrina music was sung with light and shade, and the effect was (to me) far more satisfactory. This church draws its choir from the adjoining "Scuola Gregoriana," which makes a special study of Plain-song and the music of Palestrina's period; and it enjoys a wide reputation for the excellence of its musical services.

I give these remarks for what they are worth; perhaps some other correspondents who have been in Rome may be disposed to give their views.—Your obedient Servant,

June 3, 1893.

C. F. ABDY WILLIAMS.

SMETANA'S "VLTAVA."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the programme book of the first Richter Concert of the present series it is stated that Smetana's work "Vltava" is the second of a cycle of three Symphonic Poems bearing the collective title of "Mein Vaterland," the other two being "Vysehrad" and "Libussa." "G" makes the same statement in Grove's "Dictionary of Music and Musicians." Dr. Eduard Hanslick, writing (apparently with the full score before him) in a Vienna paper some three years ago, says: "The work played by the Philharmonic ['Vltava'] is the second of six Symphonic Poems published by Smetana, under the collective title, 'Mein Vaterland.' Their superscription is: 1. Wyscherod. 2. Vltava. 3. Scharka (the name of an Amazon leader, and also of a valley near Prag). 4. Aus Böhmens Flur und Hain. 5. Tabor. 6. Blanik."—Yours truly,

R. H. L.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—It is seldom that sixty pianoforte performers can be heard without tediousness, yet such was the case at the annual Concert of the Aberdeen Music School on the 16th ult., in the Albert Hall. The principal, Mrs. Webster, had massed them in double quartets, in marches, &c., the most brilliant being Wagner's "Tannhäuser," which was led by Miss Blusman, who conducted the Concert. Löhr's cantata "Fairy Music," under the baton of Mr. Souter, songs, and violin pieces completed a programme which was most highly praised.

ASHTON-UNDER-LYNE.—At the anniversary of the Dedication Festival at Christ Church, on the 18th ult., Farmer's Oratorio *Christ and His Soldiers* was performed, the choir being assisted for the occasion by Miss Marjorie Eaton, who was heard to great effect in the solos. There was a large congregation.

BANGOR.—Gaul's new cantata *Israel in the Wilderness* has been splendidly rendered at St. Mary's Church, under the baton of Mr. Edward Broome and that of the composer himself.—At the Penryn Hall several successful Concerts have taken place, notably that at which Dr. Roland Rogers accompanied.—The Cathedral Organist, Mr. T. Westlake Morgan, has been busy giving Organ Recitals at St. George's Hall, Liverpool, Wexford, New Ross, and Ennisceorthy, and adjudicating at Eisteddfodau at Barmouth and Rhyl.—At the Cathedral the Choral Festival schemes are approaching maturity.

BRIGHTON.—The Lecture delivered by Mr. Sander Mercé at the Pavilion, on May 6, was given in connection with the Brighton College of Music—not School, as inadvertently stated in our last issue.

CAPE TOWN.—A Grand Oratorio Concert (the first of the season) was given by the combined Choral and Orchestral Organisation of Cape Town and suburbs, in the Drill Hall, Caledon Square, on Monday, May 15, when Haydn's *Creation* and Stanford's *The Revue* were successfully performed, with chorus and orchestra numbering over 200. Fräulein Helene Schmieds, Dr. Murray, Mr. Stapleton, and Mr. C. H. Carose were the soloists. Although the weather was most violent and unpropitious there were fully 1,200 persons present. The choruses were uniformly well rendered. Mr. J. Barrow Dowling, who has during the last two years successfully organised the Choral Union, conducted as usual. *The Messiah* and Sir Arthur Sullivan's *Golden Legend* will follow during the season.

CHELMSFORD.—The annual Festival Service of the Chelmsford Association of Church Choirs was held at the Parish Church, on the 20th ult. There were between 300 and 400 voices, supported by two cornets and two trombones. The Rev. Baden Powell's "Lift high the Cross" formed an appropriate processional hymn; the recessional being Dr. C. H. Lloyd's tune to "Round the Sacred City." The hymns before and after the sermon were "Crossing the Bar" (Bridge), "Peace, perfect peace" (Goldbeck), and "God of the soul" (Rogers). The Magnificat and Nunc dimittis were Hugh Blair's festival setting of a modified form of the eighth tone. Psalms xlviii. and lxxvii. were sung to the eighth tone, first ending, and Battisbill's single chant in A respectively. The anthem was Mendelssohn's tenor solo and chorus "O come, let us worship," the Rev. Dr. Rogers, Precentor to the Association, singing the solo. Canon Duckworth preached an admirable sermon; Mr. W. G. Wood ably presided at the organ, and Mr. F. R. Frye (Choirmaster to the Association) conducted with experienced judgment. The vocal quality of the choir was excellent, as were also the enunciation of the words and the expression given to the music.

CHICAGO.—J. E. Newell's cantata *The Christian Pilgrim* was performed in this city at St. Peter's, on Wednesday, February 8, and repeated, by desire, at St. Chrysostom's, on Wednesday, May 10. In the former case the choir was assisted by that of St. James's, and in the latter by those of St. Peter's and St. James's aforesaid. The Conductor was Mr. Kilner F. Thomas.

CIRENCESTER.—On Trinity Sunday the restored and enlarged organ built by Bishop and Son was re-opened at Holy Trinity Church. The Morning Service was Stanford in B flat; Introit: In humble faith, Garrett; Communion Service, Gibbons in G. The Evening Service was Stainer in A; anthem, "It came even to pass." Ouseley. After Evensong the Organist, Mr. A. H. Gibbons, gave a Recital.

LIVERPOOL.—Two Organ Recitals were given on the 17th ult. by Mr. B. Jackson (Organist of the People's Palace, London), whose programmes included pieces by Bach, Rheinberger, Guilmant, Smart, Sullivan, Grison, Hopkins, and others.

READING.—A Concert was given on May 31 by the Berkshire Amateur Musical Society, the works performed being Gade's *Er-King's Daughter*, Schubert's Symphony in B minor, Godard's Concerto Romantique for violin and orchestra. Songs were sung by Miss Blanche Murray, Miss Blanche Powell, and Mr. Jas. Copland. Solo violin, Mr. Chas. Griffiths. Conductors, Mr. C. B. Tirburt and Mr. Charles Griffiths. Accompanist, Mr. E. K. Deacon.

ROCHESTER.—A very successful Festival in aid of the Choir Benevolent Fund was held here on the 7th ult. There was a Service in the Cathedral at 3 o'clock, the choir at which consisted of nearly seventy voices, selected from the Chapels Royal, St. Paul's, Westminster, Windsor, Eton, Canterbury, Norwich, Rochester, and the Temple Church. The hymn "Hark, the sound of holy voices," was sung in procession to Mr. Langran's "Deerhurst," the beauty of which, however, was marred in some of the verses by unison singing,

for which the tune is not suited. The Magnificat and Nunc dimittis were sung (unaccompanied) to Dr. Stephen Elvey's setting in A, conducted by Professor Bridge. After the third Collect came Boyce's "I have surely built Thee an house," and at the close of Evening Prayer Professor Bridge's Motet *Hymn to the Creator*, which the talented composer accompanied, the solo being beautifully sung by Masters Roper and Fraser (of Westminster Abbey). An appropriate sermon was then preached by Dean Hole, and the service closed with "Praise the Lord" (Goss). The accompaniments were shared by Mr. J. Hopkins (Organist of the Cathedral), Professor Bridge, Mr. Harcourt, and Mr. Dale. In the evening a Concert of Glees, Madrigals, Part-Songs and Ballads was given in the Corn Exchange, conducted by Professor Bridge, whose "Bold Turpin" was included in the programme and enthusiastically encored. The soloists were Masters Roper and Fraser and Mr. Bell (Westminster), Messrs. Gawthrop and Shepley (Chapels Royal), Kenningham and Mills (St. Paul's), Pearson (Canterbury), and Oldroyd and Fearnley (Rochester). The accompaniments were Professor Bridge, Dr. Longhurst, and Mr. Harcourt; and at the close of the first part Mr. Charles Fry gave his humorous recitation "The Charity Dinner."—On the 8th ult. the service was repeated at All Saints, Maidstone, at 3.30, when Dr. Longhurst conducted, and the whole of the accompaniments were most ably played by Mr. Wilson Parish, the Organist of the Church. On this occasion the Processional Hymn was wisely sung in harmony throughout. The sermon was preached by the Rev. C. J. Ridgeway, Vicar of Christ Church, Lancaster Gate.—A Concert, with a programme nearly identical with that of the previous evening, was given in the Maidstone Corn Exchange, conducted by Dr. Longhurst, who was assisted in the accompaniments by Mr. Parish and Mr. Harcourt. On both evenings encores were numerous and enthusiastic. The labour of organizing these Festivals devolved mainly on the Secretary of the Society, Mr. W. A. Frost (of St. Paul's Cathedral), and the honorary local Secretaries, Mr. T. Oldroyd (of Rochester) and Mr. J. Burgess-Brown (of Maidstone).

ORGAN APPOINTMENTS.—Mr. J. H. Wait, to St. Margaret Patten, Rood Lane.—Mr. Charles F. Phillips, Organist and Choirmaster to Dalkey Church, Co. Dublin.—Mr. Horace J. Morpus, to the Old Meeting House, Dudley.—Miss A. L. Poole, Organist and Director of the Choir to St. John's Church, Ipswich.—Mr. Claude Fowles, Organist and Choir-Director to All Saints' Church, Babbacombe, Torquay.—Mr. Alec H. Griffin, Organist and Choirmaster to Doddbrook Parish Church, Kingsbridge.—Mr. Albert Mellor, Organist and Choirmaster to the Parish Church, Eton.—Mr. James Young, Organist and Choirmaster to St. Philip's Church, Southampton.—Mr. John England, Organist and Choirmaster to South Norwood Congregational Church.

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MUSIC BY

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MUSICAL TIMES (JUNE 1, 1892).

Mr. John More Smieton's dramatic Cantata "King Arthur" was the *Pièce de résistance* at the annual concert by the Glasgow Academy Choir on April 29. A better choice could hardly have been made, inasmuch as the work has been laid out on lines which cannot fail to prove popular amongst the numerous choral societies ever on the alert for novelty. Mr. James Smieton's admirably written libretto has, indeed, afforded opportunity for effective musical treatment, which is not only graceful and melodious, but eminently graphic in its descriptive power, the work, in short, of a craftsman who is steadily making progress amongst contemporary composers.

DUNDEE EVENING TELEGRAPH (MARCH 30, 1892).

"King Arthur" is called by the composer a cantata, but the name hardly conveys to the mind an idea of the elaborate, lengthy, and powerful character of the work. It is rather a musical epic, and is characterised throughout by a scholarly knowledge of harmony, by a variety and richness of effect, and notably by a melodiousness throughout that are really remarkable. One notable feature which must be mentioned is the effective character of Mr. Smieton's recitatives. The beautiful hymn "There is a land" was a much relished item near the close of the cantata, which ended with a powerful chorus, in which the composer calls up all the resources before him to make a telling and impressive finish to the work.

GLASGOW HERALD (NOVEMBER 30, 1892).

The Eastern Choral Society gave a concert last night in the City Hall. The work chosen for performance was Mr. John More Smieton's "King Arthur." Mr. Smieton has set music to his brother's libretto with very happy results, and the work contains many delightful choruses and solos. Miss Annie Lea was the soprano soloist, impersonating *Guinevere*; Mr. Probert, the tenor (*Arthur*); Mr. J. W. Renter took the music allotted to *Mervin* and *Sir Bedivere*. Mr. Cole's orchestra furnished an excellent accompaniment. . . . The choir consisted of about 150 voices, and Mr. George Taggart, the conductor, may be congratulated on having trained them to a high state of efficiency.

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(OP. 37.)

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THE DAILY TELEGRAPH.

As an exceptional case, this movement absolutely gains by the change to which it has been subjected, the impassioned religious melody acquiring force by being played in chorus, and added beauty by a rich accompaniment of strings, horns, and wood-wind. The audience at once pronounced the piece a success, and the composer bowed his thanks for sustained applause from his place in the gallery. . . . Dr. Mackenzie's "Benedictus" came between the two new works, where its reposeful beauty brought a sense of rest and relief. The long and eloquent melody of the piece was finely played by the first violins, led by Mr. Carrodus, and the whole performance produced an effect which could only come from a display of the highest art. The "Benedictus" was a third demonstration in one morning of the stuff that is in our native composers. (Hereford Festival.)

STANDARD.

Dr. Mackenzie's "Benedictus" was originally written for violin, with pianoforte accompaniment. Since then the author has appreciated the capabilities of the music in an orchestral sense, and after several attempts—this composer, like Mendelssohn, never being satisfied at the offset—has written his score for a small orchestra. . . . So charming did this piece prove that the applause was unanimous, and was maintained until the composer had appeared at the end gallery and bowed his acknowledgment.

MORNING POST.

There are beautiful harmonies accompanying the phases of melody, and the whole piece, which is replete with dignity and distinguished by originality, forms a most grateful addition to orchestral *répertoires*.

DAILY CHRONICLE.

The clever musician has since scored it for a small orchestra, assigning the violin solo to the whole of the violins, and providing work for the other strings, flutes, clarinets, bassoons, and horns, in which form it is likely to obtain as much popularity on the platform as the first setting in the salon. It is a beautiful, quietly flowing melody, with such an elegant accompaniment as only a composer of genuine taste and sympathetic nature, having a perfect knowledge of the means of the instruments he introduces, could place upon paper.

THE OBSERVER.

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THE GLOBE.

Dr. A. C. Mackenzie's new "Benedictus" for violin and orchestra (first public performance) is short and comparatively simple, but will add to his fame. . . . The "Benedictus" is a polished gem.

SUNDAY TIMES.

Dr. A. C. Mackenzie's new "Benedictus for Orchestra," a transcription of one of his "Six Pieces for Violin and Pianoforte," Op. 37, is a gem of melody encased in a beautiful instrumental setting.

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| 5. Zacchæus stood forth. | 17. Give alms of thy goods. |
| 6. Who goeth a-warfare. | 18. Be merciful after thy power. |
| 7. If we have sown. | 19. He that hath pity upon the poor. |
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TIMES.

The most remarkable sections of the Mass in D are the Kyrie, with its well-contrasted "Christe eleison" for solo quartet or small choir; the curiously dogmatic opening of the Credo, in which an alto solo, originally designed for four voices in unison, seems to usurp some of the functions of the priest; and the beautiful Agnus Dei, with its striking close in which a theme of four descending quavers is treated with much success. The effect of this passage is greatly heightened by the division of the soprano choir into three for a short time.

DAILY TELEGRAPH.

There are no serious difficulties for executants to surmount, while the expression of the music is so plain and direct that it can be felt and appreciated by all. For the result last named it may be that we have to thank the conditions under which the work was written. The unfettered Dvořák, as a composer of sacred music, appears in the Birmingham Requiem, with which simplicity is not even on speaking terms. Here, on the other hand, comparative simplicity was essential, and in the result we have that which will rank as an exemplification of high art in a form generally attractive. . . . We welcome this Mass with peculiar pleasure. It is a most useful work, and will be everywhere a pleader, eloquent and intelligible, not only for the solemnities of religion, but for the beauty and sufficiency of pure art.

STANDARD.

Naturally, the Mass is not planned on the same extensive scale as the "Stabat Mater" and the Requiem, being, indeed, studiously non-pretentious throughout, and occupying less than an hour in performance; but it is in no sense unworthy of the gifted Bohemian composer. . . . There are many passages of marked originality and beauty, the composer being invariably at his best when he is concerned with the most mysterious dogmas of the Catholic Church.

DAILY NEWS.

The Mass is perhaps hardly so characteristic of its composer as his larger sacred compositions; but, on the other hand, being written for a comparatively small church, it is more concise, and presents fewer choral difficulties. It is therefore likely to become popular with ordinary choirs, the more especially as, if desirable, the services of expensive soloists may be dispensed with altogether, their parts being sung by a semi-chorus. Some portions of the music are more or less conventional, but this cannot be said of the setting of the Nicene Creed, parts of which are almost secular in character, while frequently—at the "Crucifixus," for example—the master-touch is obvious.

DAILY CHRONICLE.

The Mass in D is concise and free from commonplace motives and effects tending to detract from its religious object. . . . The final Agnus Dei peacefully brings to a close a work that is marked by sincere devotional feeling rather than by power, and as executive difficulties are throughout absent, there is nothing to stand in the way of its adoption by choral associations with limited means. Taken as a whole, the work is certainly worthy of Dvořák.

GLOBE.

The new work was heartily welcomed, and proved worthy of its able composer, by whom it was last year re-written, so far as concerned the instrumentation. It cannot be said that the Mass presents any novel features, but the score contains many passages worthy of praise. The music is always in character with the words to which it is attached, and the Credo (notably the "Incarnatus" section) and the Agnus Dei may rank among the best efforts of the gifted composer.

SUNDAY TIMES.

The Mass, which is its composer's Opus 86, bears evidence throughout of an endeavour to avoid technical difficulties such as might place it beyond the reach of an executive body of limited resources. This is unusual with Dvořák, and it may explain in a measure the absence of certain features that characterise his choral writing as a rule. The progressions are comparatively simple; sudden modulations are rare; the development of the subjects is seldom extended to half Dvořák's usual length, and certain portions of the setting are treated with a brevity which for him is altogether remarkable. Hence a work which a child could follow with ease on first hearing. But it is not on that account less interesting, nor, we may add, is it less charged with the individuality of style and the beauty and appropriateness of sentiment that Dvořák has taught us to look for in all his religious works, from the "Stabat Mater" downwards. . . . The charm of the whole is irresistible, and we think that the latest is destined to be among the most popular of the choral works that have emanated from the pen of the Bohemian genius.

ATHENÆUM.

Having regard to the special object for which it was composed, it is not surprising to find the Mass concise, unpretentious, and far less arduous for the executants than the "Stabat Mater" or the Requiem; but it is not less characteristic of Dvořák, several of the simplest passages being remarkable as displaying alike his musical idiosyncrasies and his religious fervour.

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